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Music Education and Experience in Scottish Prisons

Kirstin Anderson

A thesis submitted in fulfilment of requirements for the degree of
Doctor of Philosophy

The University of Edinburgh

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‘The mass of men lead lives of quiet desperation.’
Henry David Thoreau, *Walden*, 1854

‘The fact that the Special Unit was happening in the West of Scotland where more people are being imprisoned than anywhere else in Europe, was in many ways a miracle as it is so paradoxical to the Scottish way of thinking. Scotland, with all its provincial attitudes, was for the first time leading the world by making a bold and imaginative step in the field of penology.’

Jimmy Boyle, *A Sense of Freedom*, 1977

‘The arts provide new perspectives on the lived world.’
Maxine Greene, *Releasing the Imagination*, 1995

Declaration

I hereby declare that this thesis, submitted in candidature for the degree of Doctor of Philosophy at the University of Edinburgh, and the research contained herein is of my own composition, except where explicitly stated in the text, and has not been previously submitted for the award of any other degree or professional qualification at this or any other university.

Kirstin Anderson, 26 August 2011

Abstract

This research presents the first empirical study of music provision in Scottish prisons and explores the potential benefits of music engagement for prisoners, with a focus on young offenders' experience. The scope of the study begins with an investigation into music provision in prisons throughout Scotland by means of a small-scale survey. This survey showed that despite a lack of documentation, music is currently present in Scottish prisons and has been previously, albeit intermittently. Music provision included a range of activity: learning how to play musical instruments, singing, music theory, song-writing and composition.

Subsequently, two music intervention studies were conducted with young offenders at HM Young Offenders Institution Polmont. The first study was a ten-week project with three participant groups: a music group, an art group and a control group. Pre- and post-interviews and measures were used to assess participants' self-esteem, self-control, behaviour, literacy skills and engagement with education. Numerous difficulties were identified with conducting such research in a prison environment, including the recruitment process and using standard assessment measures. However, results from the small number of men involved showed an increase in engagement with education for all three groups during the project and a steady continued increase in education engagement for the music group after the project ended. Additionally, the music and art groups showed a small increase in mean scores for self-esteem, positive emotions reported and self-control.

The second study examined two music interventions with young offenders as part of the year-long *Inspiring Change* pilot project. This study used interviews and session review forms with education staff and arts practitioners to document the process of the organisations involved in the planning and implementation of the projects. Focus groups with young offenders were carried out to gather their opinions of the programmes. Participants expressed that they especially appreciated the high level of professionalism of the arts practitioners, working as a group, and being recognised as making an individual contribution towards a final project.

In addition to the survey and intervention studies, a Knowledge Exchange workshop was designed for music tutors in Scottish prisons to meet, learn about research on music in prisons, and exchange ideas for best practice. A workbook and afternoon workshop format was investigated in terms of its effectiveness and was found to be beneficial for music tutors in learning more about the research and practice of teaching music in prisons. This thesis contributes to the developing research on the benefits of music provision for prisoners and provides a baseline of music provision in Scottish prisons for further study.

Published Works

The following papers have been published, or are in press, since I began my research studies in 2007.

Anderson, K., McNeill, F., Overy, K., and Tett, L. (in press). 'Young Offenders and the Arts: A review of three Inspiring Change arts project at HM YOI Polmont, Scotland.' *Prison Service Journal*.

Anderson, K., Colvin, S., McNeill, F., Nellis, M., Overy, K., Sparks, R. and Tett, L. (2011) *Inspiring Change: Final Project Report of the Evaluation Team*. [online] Available at: www.motherwell.co.uk/inspiringchange/research.aspx

Anderson, K. and Overy, K. (2010). Engaging Scottish young offenders in education through music and art. *International Journal of Community Music*, 3(1): 47-64.

Please see Appendix E for written permission to use adapted sections of the above article in this thesis.

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Chapter 1 Introduction

Scotland is at a crossroads. The Scottish Prison Commission's 2008 report *Scotland's Choice* approaches the complex problem of a rising prison population by posing a simple question, 'What do we *choose* to do about it?' In other words, what kind of prison system do we want? The Scottish prison population has increased by 20% since the beginning of the 21st century; a virtually steady rise over the years which has resulted in Scotland having one of the largest prison populations in a European country (Scottish Prison Commission, 2008, p. 12). One of the main recommendations of the Scottish Prison Commission's report (2008, p. 33) is to use prison as a last resort for serious offenders who are a real threat to the community and to implement other methods of punishing individuals for minor crimes by paying back into the community (e.g., through restorative justice, financial settlement or restriction of certain liberties). Overcrowded prisons can reduce the effectiveness of programmes and services available to individuals in prison. One such service is education, which is at a crossroads of its own.

Similar to the ongoing debate on the role of prisons as a means to punish or rehabilitate, there is a conflict as to what the purpose of education in prisons should be and whom exactly it is designed for (Reuss, 1999, p. 114). Studies have suggested that prisoners who have a positive educational experience during the course of their sentence are more likely to participate in other programmes offered through the

education department (Wilson and Logan, 2006, p. 18; Hughes, 2005, p. 13; Clements, 2004, p. 173). This finding would then suggest that a prisoner who has a negative experience in education while imprisoned would decline participating in further educational opportunities. Dewey (1938, p. 37) wrote that ‘every experience affects for better or worse the attitudes which help decide the quality of further experience’. With this viewpoint in mind, education in prisons should be designed to engage prisoners in learning what is personally valuable to them. Conversely, education in prisons most often focuses on teaching basic skills in reading and writing. Bayliss (2003, p. 157) proposed that basic skills became a focus of education providers in prisons because many people in prison lack basic skills and research has suggested that prisoners who acquire basic skills are more likely to get jobs once they are out of prison, which can contribute to desistance from crime. For these reasons education in prisons is often designed to resemble traditional education, what Dewey defined in 1938 (p. 17) as ‘bodies of information and skills that have been worked out in the past’. The information is taught as a finished product and often does not consider prisoners’ individual learning interests and goals. Consequently, education in prisons is in danger of being formulated exactly to resemble a previous learning environment that many prisoners were unsuccessful participating in during their youth: school. Might engagement in music provide a way for prisoners to take part in learning that is valuable and meaningful for them, leading to positive personal change and from there, investigate how this change can contribute to desistance?

Wilson and Logan (2006, p. 17) examined prisoners’ motivation for attending a music programme and reported that prisoners found the course more appealing than

mathematics or reading. This suggests that music and the arts may be an inviting way for prisoners to enter prison education departments. Studies have also suggested that prisoners who participate in music and other arts programmes can develop higher self-esteem (Digard, Grafin von Sponeck and Liebling, 2007, pp. 3-4; Wilson and Logan, 2006, p. 22; Silber, 2005, p. 254;). This is important as an individual's view of themselves can affect their ability to engage in the classroom and to learn. Miles and Clarke (2006, p. 5) found that 'arts interventions in prisons and resettlement are particularly good at fostering the kinds of personal and social resources that open avenues to further learning and underpin attitudinal and behavioural change.'

Participating in music can perhaps give prisoners the opportunity to develop an identity that is separate from 'prisoner'. They can identify themselves as a musician or artist. Greene (1995, p. 41) writes that identity is a product of an individual's relationship and dialogue with others. A prisoner's identity would then be formed by their interaction with other prisoners and their interaction in the prison community itself. Therefore, it is important that other opportunities for developing one's identity are given to prisoners, such as in a classroom or in a band rehearsal.

Playing music in a group is an activity that takes trust, communication and a sense of humour, giving prisoners the opportunity to interact socially (Digard, Grafin von Sponeck and Liebling, 2007). It has been argued that this kind of social learning, such as making decisions that affect a group as a whole, is as much a part of learning as cognitive development (Reuss, 1999, p. 122). Various studies have also reported that prisoners can develop their listening skills, turn taking and eye contact through playing music (Digard, Grafin von Sponeck and Liebling, 2007, p. 4; Wilson and

Logan, 2006, p. 3; Silber, 2005, p. 254) – communication skills that are valuable in any classroom regardless of the subject matter. The experience of participating in a group music project thus is not only a potentially enriching one, but it can present a vital opportunity for prisoners to develop social and personal skills that they can utilise in other areas of life once they are released from prison.

Recent trends in basing the success of education provision in prisons only on lower recidivism rates of those prisoners who take part in education fail to fully recognise and appreciate prisoners' learning process in education courses as a means for personal development. Desisting from crime is an extremely complicated process (Maruna and Roy, 2007; McNeil, 2004; Laub and Sampson, 2001) and despite the fact that education can play a role in contributing to desistance for some prisoners, it is risky to hold recidivism rates as the sole means of justifying the right for prisoners to have education provision. Such a focus can negatively influence curricula choices in prison Learning Centres and how prisoners are taught, which in turn influences the way and the degree to which music provision is justified in prisons. This thesis aims to explore more fully prisoners' experience with learning through making music by investigating the following research question: In what ways do Scottish prisoners who take part in music projects benefit (or not) from this experience with education?

1.1 Methodology

Many different research areas were considered in the beginning stages of this work. In this thesis, music provision is understood as opportunities for engagement with

music through classes, workshops and informal playing of instruments with other people in the prison community. This thesis does not explore the use of music therapy in prisons, although many studies discussed in the literature review present therapeutic benefits gained by participants in music and arts sessions. Additionally, this thesis does not discuss criminological or social work theories at length, rather an attempt is made to discuss at length the possible benefits of music experience for prisoners, which can contribute to desistance.

This research gives voice to three groups of people who live and work within Scottish prisons: prisoners, teaching staff and community arts practitioners. A range of methodological methods was used in the studies presented in this thesis including small-scale surveys, interviews, focus groups, psychometric tests and a Knowledge Exchange workshop. Each chapter discusses in more detail the methodological choices made for each study.

The studies presented in this thesis follow the principles of Kurt Lewin's original concept of action research. Lewin (1948, p. 202) defined action research as a 'comparative research on the conditions and effects of various forms of social action, and research leading into social action'. His method, often referred to as a spiral, involves a continuous circle of 'planning, action and fact-finding' on outcomes from each action, which influences the direction of further action in research. Carr and Kemmis (1986, p. 2) suggest that action research 'is simply a form of self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own practices, their understanding of these practices and the situations in which the practices are carried out.' With this in mind, this

thesis documents how the results from each study influence action in further research studies. A final representation of the overall research spiral is given in the conclusion chapter of this thesis.

1.2 Structure of Thesis

Chapter 2 presents a review of literature on how music is used in prisons and what benefits prisoners can experience from participating in music courses as discussed in the areas of music education and philosophy, published academic studies and grey literature. Most music activity takes place within prison education departments, thus a brief introduction to education in prisons is provided. Finally, the way in which arts programmes in prisons are evaluated is discussed before summarising the role of music in prisons by contextualising studies in the previously mentioned fields. This chapter concludes with the need for more information on the use of music in Scottish prisons.

Chapter 3 describes a small-scale survey sent to Learning Centre Managers to gather empirical information on music activity in Scottish prisons. Methodological issues of access, initial meetings with Scottish Prison Service staff, project design and implementation of the survey are discussed. Survey results provided information on music provision in Scottish prisons, both current and past, as well as types of music provision, one-off music events and information about music tutors.

Additionally, Learning Centre Managers' opinions of the value of music in prisons are discussed. As a supplement to the survey, visits to three prisons with various levels of music provision were made, and the visits and subsequent interviews with Learning Centre staff are discussed. A baseline of music activity in Scottish prisons now established, a plan to use previous literature in designing a study in a Scottish prison is set. This is presented in Chapter 4.

Chapter 4 presents a ten-week study that examined multiple benefits for young offenders who participate in music, art and general education classes during their sentence. A combination of pre- and post-project interviews and outcome-based measures were used to assess participants' literacy skills, self-esteem, self-control, and behaviour. The results from the interviews and psychometric measures are discussed, as well as their appropriateness for use in a prison environment. A secondary aim of the research project was to work with, and acknowledge, other Learning Centre tutors' experiences in the project. This led to further exploration of who the music tutors working in Scottish prisons were, which is discussed in more detail in Chapter 5.

Chapter 5 describes the design, implementation and outcomes of a Knowledge Transfer project for music tutors teaching in Scottish prisons. Prison music tutors from across Scotland met for the first time in an afternoon workshop where current research on the use of music in prisons and best practice was shared. Workshop participants received an original, professionally designed and printed workbook on teaching music in prisons. Two surveys, one at the end of the workshop and a second follow-up survey sent two weeks after the workshop, assessed

participants' experience of the workshop and possible impact the afternoon had on their teaching.

Two music projects that took place at HM YOI Polmont as part of *Inspiring Change*, a year-long pilot that involved the collaboration of the Scottish Prison Service, the Scottish Arts Council, Motherwell College and six National Arts organisations, are introduced in Chapter 6. Focus groups, interviews and Session Review forms were employed to evaluate the young offenders' benefits from participating in the music projects and to document and discuss the Knowledge Exchange amongst the organisations involved in the project.

To conclude, Chapter 7 summarises the findings presented in this thesis and discusses key themes that arose throughout the studies and how they can direct music provision in Scottish prisons. Limitations of this research are discussed and original contributions and recommendations for further research are presented.

Chapter 2 Music in Prisons and Prison

Education

The role of music in prisons, once viewed as a ‘harmless’ activity for prisoners to pass the time is now recognised as a practice whereby prisoners can engage in stimulating, creative project-based initiatives where they can develop various skills that often act as a catalyst for personal change (Clements 2004, p. 170; Van de Wall 1936, p. 142).

This chapter begins with an introduction to the environment where music projects in prisons commonly take place – the education department – and discusses how the role of music in prisons has evolved in relation to the role of education in prisons. Conflicting ideas on the purpose of education in prisons continue to shape the delivery of education programs in prisons; a situation that arts delivery in prisons, and the evaluation of such delivery, is starting to emulate. The potential benefits that music engagement can offer prisoners are discussed through a review of published studies and grey literature¹. Concepts on learning from the field of music education are discussed within a music in prisons perspective. This chapter ends by contextualising the many research areas presented in the preceding sections to build upon Clements’ (2004, p. 177) suggestion that music provision in prison education

¹ Hughes (2005) describes grey literature as ‘documentary material produced by Government, public, private and voluntary sector sources, in both print and electronic formats, that is not commercially published and therefore difficult to identify and acquire.’

centres can offer a framework for prisoners to experience choice, inclusion and personal change.

2.1 Education in Prisons

Education has been provided in Scottish prisons since the middle of the nineteenth century (Coyle, 1991, p. 104).² Instruction was initially provided by the prison chaplain and teaching responsibilities later expanded to officers who were nominated specifically to tutor prisoners (Ibid). Education provision grew with time until Local Education Authorities (LEA), adult education services and local colleges were contracted by the prison service to deliver education in British prisons (Wilson and Logan, 2006, p. 7; Bayliss, 2003, p. 160). Forster (1998, cited in Clements 2004, p. 170) reported education in British prisons to fall under the following categories: vocational training, remedial education (basic skills), academic programmes (e.g. degree courses offered through the Open University), cognitive psychology programmes (e.g., courses in anger management) and recreational, the area Forster considered the arts to fall under.

Wilson and Logan (2006, p. 8) suggest that while a number of policy documents have influenced the direction of prison education, none has done so more than research conducted by the Social Exclusion Unit³, which suggested that ‘half of

² There is not enough space in this document to present a full historical account of prisons and gaols in Scotland before the nineteenth century, for which please see Cameron’s (1983) *Prisons and Punishment in Scotland from the Middle Ages to Present* and Coyle’s (1991) *Inside: Rethinking Scotland’s Prisons*.

³ The Social Exclusion Unit worked across many departments of the British Government to tackle issues relating to social exclusion. The unit was closed in 2006 and became the Social Exclusion Task Force, which was later disbanded in 2010.

all prisoners are excluded from 96 percent of jobs because they lack basic skills in reading, writing and numeracy' (Social Exclusion Unit, 2002). This statistic contributed to the already rolling trend that led to a prison education system consumed with the delivery of basic skills in the hopes that such a curriculum would decrease re-offending rates. A core curriculum was established for education contractors to deliver 'literacy, numeracy, IT and social and life skills' (Wilson and Logan, 2006, p. 7).

However, The Home Office (2005, p. 5) published an evaluation on basic skills for prisoners (n=464) and concluded that a basic skills curriculum can improve prisoners' literacy and numeracy skills but had no significant relation to prisoners' 'chances of finding employment or reoffending after release.' Additionally, findings from the House of Commons Public Accounts Committee (PAC) showed that many prisoners still struggle with basic numeracy and literacy despite the push for a curriculum based heavily on basic skills (Mourant, 2008). Reasons for this may include not being able to engage men who need assistance learning those skills in education courses or not being able to supply space for the number of men that are interested in education. Sams (2010) writes that in Scotland, a limited number of prisoners gain access to education classes. On average 30-40% of the prison population are able to take part in education classes due to inadequate space (many of Scotland's prisons are still housed in Victorian buildings) and a curriculum that focuses on basic skills with little opportunity for progression.

Reuss (1999, p. 114) suggests that education programmes in prisons are too frequently assessed as being 'successful when measured against rates of recidivism'

and altogether leaving out the experience of the prisoner in the classroom and the personal development and empowerment they experience as a learner. Reuss (1999, p. 115) suggests that the focus should shift to ‘outcomes of personal development and growth’ and not assume, nor imply, that it signifies a change in offending behaviour. Reuss (1999, p.118) refers to the process of learning as ‘weaving’ in which students weave together ‘commonsense knowledge, newly minted knowledge, memories, life experiences and classroom practices and interactions’ which can ultimately shape individuals’ attitudes and possibly behaviour. What is most interesting about Reuss’ concept of ‘weaving’ is that it is this process of synthesising what is being learned with the student’s personal life and experiences that makes the experience meaningful. Reuss brings an important, and honest, question to the discussion of prison education: should prisoners have access to education for their own learning and development?

Bayliss (2003, p. 158) visited seven prisons to observe education classes and lead semi-structured interviews with tutors, prison staff, a prisoner and an ex-prisoner to gain a general overview of education in British prisons. Interviews with tutors showed that the Basic Skills agenda was being pushed at the time. Bayliss points out that basic skills are taught differently in the community: students work with tutors one-on-one until their skills and self-confidence are improved enough to join a group class. Without this process, teaching basic skills in a prison can be as Forster (1998, cited in Bayliss, 2003, p. 162) suggests, ‘a site of humiliation and failure that merely replicates previous experience of school.’

Bayliss (2003, p. 162) suggests that more emphasis should be put on ‘how prisoners can and want to use literacy.’ Additionally, a prison education department based on the Basic Skills curriculum excludes those prisoners who already have those basic skills from pursuing education. The Basic Skills agenda is tied to outcome measures known as Key Performance Targets or KPT (Home Office, 2000, cited in Bayliss, 2003, p. 168). Interviews with education staff showed that the necessity to hit KPT overrode the actual teaching and learning of basic skills with prisoners. This was better exemplified nowhere than at Ford Open Prison (Wojtas, 2001, cited in Bayliss, 2003, p. 169) ‘where inmate graduates were encouraged to complete the basic skills tests in order to boost its KPTs.’ Thus, the core curriculum created to help those prisoners who need to improve their skills in reading and writing became a numbers target for education managers, pushing out the needs of prisoners who lacked basic skills and the desires of prisoners who wanted to study beyond them.

Ben Gunn, an English prisoner, maintains a blog from prison by sending his writing to friends to post on the Internet. One of Gunn’s (2010) main interests is the change education provision has taken since beginning his sentence at 14 years of age:

‘Un-standardized, bereft of targets and on a shoestring budget, the old education system provided an atmosphere of genuine learning and achievement. Education departments were a refuge for us, a place where we could escape the demeaning culture and attitudes of the prison and be real people for a few hours a day.’

Gunn describes his frustration with an education system that is now based on measuring and systematising every aspect of education in prisons. He writes, ‘This

target-driven culture has no consideration for the needs of the actual prisoner-students, it is all about the needs of the institution.’ Costelloe (2003, p. 2) argues that this direction in education delivery is connected to how education provision is evaluated and measured. She argues that a focus on quantitative measures, such as recidivism rates, can dehumanise prisoners and ‘as a consequence the individual prisoner is lost from view.’

Similar to the situation described by Gunn, cognitive psychology programmes began dominating, and eventually diminishing, the majority of education programmes that gave prisoners a more comprehensive education programme (Bayliss, 2003). Duguid (1998, cited in Clements, 2004, p. 171) found that cognitive skills programming reduced re-offending with low-risk offenders by 11.2 percent and had very little effect on high-risk offenders. A parallel study on the effects of an adult education programme showed that, in addition to the programme being successful with high-risk offenders, ‘80 percent of those participating successfully completed three years out of prison on release’ (Duguid, 1998 cited in Clements 2004, p. 171). Duguid argues that the support for cognitive skills programmes compared to adult education programmes was for ‘quick results to satisfy funding’ (1998).

A different perspective on the role of education in prisons follows Barton and Hamilton’s (2000, p. 7) understanding of literacy as a social practice; how individuals make sense of and use literacy in their lives. Not to be confused with measures of literacy (i.e., reading and writing scores), rather Barton and Hamilton maintain that these practices are ‘not observable units of behaviour since they also

involve, values, attitudes, feelings and social relationships', all of which take place in different 'domains of life' such as home, school and the work place (2000, p. 11).

Wilson (2000, p. 54) expands on this theory of literacy as social practice in the domain of prisons to include what she calls a third space theory, defined as 'a space which supports its own culturally-specific discourse, generated, influenced and sustained by the interrelation of these notions of prison and literacy'. Wilson's third space theory recognises that prisoners interact with literacy outside the set areas of a prison classroom or education department and these are the spaces in which prisoners situate their lives when imprisoned. Wilson (2002) does acknowledge that prisoners can sometimes see a prison education department as a third space, as it often attempts to combine an outside educational philosophy within the constraints of an institutional environment. Prisoners can be referred to as students and there are instances when tutors encourage personal exploration through subjects being taught in the classrooms. However, Wilson suggests that if we aim to aid prisoners in developing skills in newfound areas such as reading or writing poetry, then we need to look at spaces outside of education classrooms where prisoners engage in these activities. This would enable us to see how prisoners engage in literacy activities in their lives and not just see what they cannot do on a test.

Justifying education provision in prisons by only correlating it with recidivism rates greatly influences the way in which education – and subsequently the arts – are taught in prisons. Research has shown that there are multiple benefits for individuals who participate in music projects while in prisons. Oftentimes these benefits are achieved during the process of a music project and not always at the

conclusion. The following section discusses some benefits that music provision can offer prisoners in terms of personal growth, which can later be a stepping-stone to change.

2.2 Benefits for Prisoners

Studies and reports from the research and community arts sector have reported many benefits to prisoners who take part in music activities while incarcerated. This section summarises some of the most frequently emerging themes to come out of that body of literature: Social Skills, Personal Development (Well-Being, Self-Esteem and Self-Confidence), Engagement with Learning, Literacy and Creativity. Music takes shape in a variety of forms in prisons, from the use of choirs (Menning, 2010; Cohen, 2009) and ensemble groups (Cox and Gelsthorpe, 2008; Greenhalgh, 2007) to courses in composition (Baker and Homan, 2007). Music styles practised have included Opera (Johnston, 2007), Gamelan (Digard, Grafin von Sponeck and Liebling, 2007), and a range of popular music styles (Baker and Homan, 2007; Greenhalgh, 2007).

Social Skills

Hughes (2005, p. 10) suggests that the arts can have a vital impact on the development of prisoners' personal and social skills, which can aid prisoners in developing better relationships and gaining access to work and education opportunities. A number of studies have reported that prisoners develop better social

skills as a result of their participation in music projects (Menning, 2010; Cohen, 2007a; Goddard, 2005; Silber, 2005).

Cohen (2007a, 2007b) began studying singing in prisons after attending a concert of the East Hill Singers, a fifty-voice male choir made up of minimum-security prisoners and volunteer singers from the Kansas City community. In her first study, Cohen's (2007a) aim was to interview choir members about their experiences of participating in a prisoner-community volunteer choir. The choir, made up of prisoners (n=20) and volunteers from the community (n=24), had separate and joint rehearsals. The prisoner group rehearsed twice a week in the prison chapel and the volunteers rehearsed monthly outside of the prison, however volunteers were welcome to attend rehearsals in the prison as well. Cohen attended all rehearsals, both prisoner and volunteer, and attended two concerts over a five-month period. Additionally, Cohen assisted with rehearsals by teaching singing skills with individual prisoners and leading the prisoner choir rehearsals when the conductor was working with individuals on solos or narrations (2007a, p. 63).

Cohen divided her study into two phases: 1) a survey of participants' experiences and 2) interviews with 29 choir members. Survey results showed that both groups reported that being a part of the choir gave them a sense of accomplishment and led to 'momentary disappearance of stresses' (Cohen, 2007a, p. 61). Cohen then interviewed 29 choir members (n=17 prisoners and n=12 volunteers) about their experiences of singing in the choir. She found that prisoners developed a better sense of self and were able to develop relationships of trust with other prisoners and community members of the choir through the rehearsal process of

preparing for a concert. Volunteer singers began to see offenders as individuals and took more interest in criminal justice issues. In a later article, Cohen (2007b) suggests that the reason for this change may be that many of the volunteers had never been to a prison before and were more likely to consider what happens in a prison once they had been to one themselves.

Cohen (2007a) discusses the prisoners' and volunteers' reports of their experiences of being in the choir at length, most of which pertain to belonging to a group, working together towards a common goal and performing. There is much useful information in this study, most especially recognising the unique formation of a choir made up of prisoners and volunteer singers from the community. It would be helpful to know more about the participants' thoughts on their experience singing and their opinions of the songs chosen to rehearse. This is discussed briefly in relation to prisoners sharing their emotional experiences while singing but it certainly could be expanded, as it would give insight into the personal musical preferences of the participants and if such musical preferences influence whether prisoners participate in a choir.

Silber (2005) examined the therapeutic benefits a prison choir offers to women's well-being in an Israeli prison through the many relationships choir participants develop from singing in a group. Silber worked with 7 female offenders in weekly choral rehearsals for eight months. Popular Hebrew songs were chosen for the repertoire, which the choir rehearsed towards three scheduled performances within the prison. Silber admits early in her article (2005, p. 252) that she is not a music therapist, rather a music educator, but it is the possibility that a singing group

might have therapeutic side effects for prisoners (e.g., development of trust, the formation of positive relationships, personal growth) that drew her into the project. Silber acknowledges the difference between the therapeutic benefits of singing in a choir, such as having a safe space for prisoners to express emotion (2005, p. 251), as opposed to a choir designed within a music therapy framework and with associated therapeutic goals.

Silber found that the participants experienced therapeutic benefits from singing in the choir through a series of three relationships. She explains these three relationships as follows: 1) the relationship between the conductor and the choir members, 2) the relationships between choir members and 3) the individual's role as a member of the choir. Silber goes on to explain how these relationships were developed and strengthened through the characteristics that make up a choral rehearsal: ritual (the structure that makes up a rehearsal: Silber refers to an 'anchoring' song that was sung at the beginning and end of each rehearsal), listening (individuals having to listen to themselves as well as the group, listening for instructions), eye contact (watching other singers in the choir in order to create a unison tone, watching the director), breathing (learning how to use the diaphragm for singing properly also served as a way to relax as it slows the heart rate) and trust (choral singing developed trust within the group).

Silber calls attention to the specific benefits of multiple voice choirs as opposed to choirs singing in unison. Singing in harmony, Silber argues, is a more demanding process than that of a choir singing in unison. The process of rehearsing a multiple voice piece requires participants to join 'contrasting sounds' through

developed singing and listening skills (Silber, 2005, p. 254). Additionally, the choir director of a multiple voice group, and researcher in Silber's case, must spend more time developing the skills participants need to sing in harmony. Silber also shares in more detail the experience of leading a choir rehearsal in a prison. She explains how she used choral singing techniques, such as breathing and the use of dynamics, to diffuse disagreements between singers or bring the rehearsal back into focus after an outburst from one of the participants. Silber suggests that such work could be further explored in both areas of music therapy and music education.

Menning (2010, p. 114) focused on the use of a choir to engage marginalised people in prison populations in the *Singing with Conviction* pilot project with inmates in New Zealand. In this case it is the Maori people that are marginalised. They comprise approximately 15% of the New Zealand population but comprise half of the prison population (Menning, 2010). The project, which was partly modelled on The South African National Prison Choir Competition, was carried out in five prisons across New Zealand. Six organisations⁴, both prison-based and arts-based, made up a steering committee for the project. This large-scale project involved a total of 339 prisoners from five prisons across the country participating in ten- to twelve-week singing projects. Seventy of the 339 participants completed the project and took part in performances and three of the five choirs recorded their songs on CD. Unlike the South African National Prison Choir Competition⁵, which allows

⁴ The steering group for the *Singing with Conviction* pilot project included the following 6 arts-based and prison-based organisations: Arts Access Aotearoa, New Zealand Choral Federation, Prison Fellowship New Zealand, New Zealand Prisoners' Aid and Rehabilitation, Radio New Zealand and the New Zealand Department of Corrections.

⁵ The South African National Prison Choir Competition began in 1988. Every year male and female prisoners travel to other prisons to compete in the national singing competition (Freeman 2003).

participating prison choirs to travel to other prisons for competitions, the New Zealand choirs did not perform outside of the prisons. Thus, the recordings were used for judging purposes, although there was less interest in the competitive aspect of this project.

An external evaluation of the programme found that staff and offenders reported improved relationships with each other as a result of the project and staff reported offenders being more motivated, with 86% of the prisoners wanting the project to continue (Menning, 2010, p. 113). In spite of this, the project was not continued past the pilot stage. However, Menning reports that the New Zealand Department of Corrections and the Arts Access Aotearoa agreed to a two-year contract to develop a longer-term prison arts strategy for New Zealand. Menning does not discuss the process by which the six organisations came together to design and implement the Singing with Conviction programme. Arts projects in prisons that involve both prison-based and public-based organisations is rare and such information could be useful to other arts organisations and correction departments who are interested in working together to create arts-based programmes for prisoners.

Goddard (2005, p. 7) examined the effects of a 3-week Music in Prisons (MIP)⁶ programme, in association with the National Youth Theatre, involving the writing and performing of an original musical with women prisoners and young offenders (n=18) at HMP YOI Bullwood Hall. MIP projects ranged from 1-3 weeks

Filmmaker Micheal Davie made a documentary about the competition, *The Choir*, in 2007. However, no research could be found on the choirs that take part in the competition.

⁶ Music in Prisons was set up by the charitable organisation The Irene Taylor Trust in 1995 (www.musicinprisons.org.uk).

up to three months and focused on guiding participants in creating original music with an aim towards a final performance. Session activities were focused on writing music with the intention to perform and record. Theatre was often an element of the projects as well. A post-programme focus group was held immediately after the project's completion and participants were tracked over a 24-month period from the project's conclusion. Goddard found that all the women said they had learnt a new skill, they had made new friends and they would like to participate in arts-based projects in the future.

Personal Development: Well-Being, Self-Esteem & Self-Confidence

Ryan and Deci (2001, p. 141) acknowledge two current perspectives on well-being: the hedonic approach, which insists happiness is the measure of one's well-being shaped around the desire for happiness and avoiding pain; and the eudaimonic approach, which stresses an individual's self-realisation and the ability to find meaning in how they live. Examples of these perspectives of well-being can be found in the following studies.

Researchers Cox and Gelsthorpe (2008) evaluated the impact of eight five-day Music in Prisons (MIP) projects (n=71 men) on prisoners' well-being, their motivation to attend further education courses, and behaviour. Data was gathered through interviews, focus groups and questionnaires from the participants and prison staff. Key findings from the study include: MIP programmes can contribute to the

National Offender Management Service's (NOMS)⁷ seven resettlement pathways to reducing re-offending; participants reported an increase in self-confidence and feelings of hope for the future; and participants reported that their participation in the project had made them feel differently about themselves and others (Cox and Gelsthorpe, 2008, p. 2).

Cox and Gelsthorpe suggest that the changes in participants' well-being, with regard to their sense of autonomy, humanity and self-confidence, are in part due to the way the MIP project leaders treated them as 'human beings' (2008, p. 17). Cox and Gelsthorpe suggest that elements of the MIP projects, such as having a final performance and making a professional CD of the music played during the project sessions gives participants a great 'sense of accomplishment' and can contribute positively to an individual's self-esteem. Also, the researchers reported that the participants' opportunity to express themselves through music, a way of expressing themselves which is completely different from anywhere else in the prison, contributed greatly to a better sense of self.

De Viggiani, Mackintosh and Lang (2010) evaluated a 6-month music programme for older prisoners across five English prisons (n=80). The evaluation design was qualitative and consisted of researcher's observations, semi-structured interviews and focus groups. The researchers found that the programme improved participants' well-being through the act of creating, composing and playing music, which was done on an individual level and in group settings. This is currently the

⁷ The National Offender Management Service (NOMS) is the joined administration services of Her Majesty's Prison Service and Probation Service for England and Wales. The organisation is responsible for delivering services in custody and in the community as well as to 'co-ordinate rehabilitative, health, educational, employment and housing opportunities for offenders to reduce re-offending' (www.hmprisonservice.gov.uk/abouttheservice/noms/).

only study that looked at music programmes designed specifically for older prisoners.

Digard, Grafin von Sponeck and Liebling (2007) evaluated music sessions delivered by the organisation Good Vibrations whose aim was to improve the well-being of female prisoners who were identified as being at risk of self-harm. Good Vibrations is a charitable organisation that runs short gamelan workshops in British prisons. Gamelan is a form of Indonesian music, which involves a variety of percussion instruments that can be played with little or no previous experience. Pieces are learned as a group and no written notation is necessary (Eastburn, 2003). Participants took part in both pre- and post-interviews and questionnaires and two of the researchers attended all the sessions as participant-observers.

Digard, Grafin von Sponeck and Liebling (2007, p. 6) found that for many participants the Good Vibrations project was their first experience of belonging to a positive and supportive group. In fact, the way in which the sessions were organised and implemented by the instructors allowed participants to effectively self-lead the group (2007, p. 6). The researchers propose that the process of defining roles within the group and sessions being participant-led enabled the participants to communicate more openly with another. This more open communication led the researchers to suggest that such music sessions could possibly prepare prisoners who were at risk of self-harm 'for more formal therapy' (2007, p. 12). Digard, Grafin von Sponeck and Liebling observed changes in prisoners' communication skills and ability to work in a group through the gamelan sessions and argued that this type of change is difficult to see in small groups if using standardised measures. The article implies that the

researchers attempted to use standardised measures when discussing the personal well-being scores of the participants, but they were not statistically significant from pre to post. It would be useful to know which measures were used in the evaluation even if scores were not statistically significant, as other researchers could consider such information when conducting studies with prisoners at risk of self-harm.

Caulfield, Wilson and Wilkinson (2010, p. 5) conducted an evaluation to assess the long-term impact – in this case 12 months – Good Vibrations workshops had on male prisoners; both for men who were still in prison and men who had since been released into the community. Two additional groups, one male and one female, were added to the project to increase the validity of any research findings and because female prisoners are quite often underrepresented in prison research (2010, p. 14). This multifaceted study was carried out in four stages and with four distinct groups: a) a group of male prisoners who participated in a Good Vibrations project and were still in prison 12 months post (n=7), b) a new group of male participants in a Good Vibrations project (n=4), c) interviews with released prisoners who had taken part in a Good Vibrations project 12 months previously (n=5) and d) a new group of female participants who took part in a Good Vibrations project (n=10). These four groups made a total of 26 participants in the study.

Measures used in the study include participant interviews for all four groups, with questions based on general attitude, their experiences in the project, and behaviour; official documentation (when possible to attain) on prisoners' behaviour; and engagement with learning and interviews with prison staff to correlate with prisoners' reflections. Emotional changes in two groups of participants (the new

male and female groups) were evaluated through a measure designed by the researchers and piloted in an earlier study (Wilson, et al., 2008). The measure asks that each participant rate twelve emotions (e.g. anger, happiness, stress) on a five-point Likert scale. The researchers found it particularly helpful to compare the scores from this measure against observed behaviour changes in participants.

Interviews with the male participants, both in prison and in the community, showed that the gamelan sessions often served as a 'stepping stone' to further education opportunities as they can increase prisoners' self-confidence and give them a sense of achievement in completing a project. The men reported becoming aware that they could complete a project and found the feeling of completing a project made them want to do it again (Caulfield, Wilson and Wilkinson, 2010, p. 25). This awareness followed one participant as he enrolled in classes in the community after his sentence was complete. Participants in the community also reported having a continued awareness of being more tolerant and open to individuals who were different from them as a result of working in a group on the Good Vibrations project (Caulfield, Wilson and Wilkinson, 2010, p. 33).

Caulfield, Wilson and Wilkinson (2010) agreed with previous researchers that female prisoners have additional needs that should be considered when imprisoned. Female prisoners often have less experience with education and work than male prisoners. Additionally, many female prisoners have been physically or sexually abused, which Fillmore and Dell (2000, p. 8) suggest links to the high number of female prisoners who self-harm. Interviews with the female participants in the Good Vibrations project showed that none of the participants self-harmed during

the project's duration (Caulfield, Wilson and Wilkinson, 2010, p. 41). The researchers argued that this is due to the project giving the participants something positive to focus on and providing a release for emotional distress. Additionally, the authors suggest that the project's musical component is what engages the women so fully (Caulfield, Wilson and Wilkinson, 2010, p. 42).

Cohen (2009, p. 52) compared the well-being of prisoners singing in two types of choirs to a control group of prisoners who did not sing in a choir. The first choir consisted only of prisoners (n=10) who performed in the prison. The second choir, made up of prisoners and volunteers from the community (n=48, 23 prisoners/25 volunteers) performed outside the prison. Prisoners from the first prisoner-only choir were also included in the prisoner-volunteer choir. Prisoner choristers from both choirs completed the Friedman Well-Being Scale (FWBS) pre and post-performance. Their scores were then compared to the control group of prisoners who did not participate in either choir. Friedman (2005, cited in Cohen 2009, p. 54) defines well-being as 'feeling well about yourself and your life.' The FWBS scale measures overall well-being through a series of twenty questions based in five subscales: 1) emotional stability, 2) sociability, 3) joviality, 4) self-esteem and 5) happiness (Cohen, 2009, p. 55). Results showed no significant difference in the first study between the prisoner-only choir and the control group. However, prisoners in the prisoner-volunteer choir, excluding the prisoners that participated in the prisoner-only choir, had the highest composite well-being scores after the concert. Cohen suggested this group may have had higher scores because they rehearsed more often each week than the prisoner-only choir, which might have given them a better

understanding of the music and made them feel better prepared for the concert.

Cohen is currently the only researcher examining the benefits of choral singing within a prisoner-volunteer choir framework. The benefit to participants' well-being, both prisoner and community member, is worth exploring further.

Baker and Homan (2007) observed a North American programme, Genuine Voices, that worked with young male offenders in a music project where participants learned composition and sequencing skills to produce a final CD of original raps. The Genuine Voices staff required that the men use only positive language (no swearing) when writing lyrics for their raps, and an emphasis on how words can affect people was stressed throughout the project. The authors wrote that many participants originally thought the rules against swearing and the use of negative references in their raps made them untrue 'representations of their feelings and experiences' and was seen as a form of censorship amongst some of the participants (2007, p. 468).

Still, Baker and Homan suggest that the project's ability to demystify the process of composing a song or playing an instrument contributed greatly, or reinforced, participants' self-esteem. This was seen through observations by the researchers and participant responses on project evaluations.

Engagement with Learning

Caulfield, Wilson and Wilkinson (2010, p. 30) suggest that prisoners with poor or negative educational backgrounds may be reluctant to engage with the education department in prison because of negative feelings towards the education system.

Additionally, Bryan (2004, p. 398) argues that a prisoner's fear of failure as a result of earlier educational experiences could contribute to the reluctance of prisoners to take part in education while incarcerated. Studies have shown that prisoners who have a positive experience in a music programme are more likely to participate in other programmes and classes offered through the education department (Cox and Gelsthorpe, 2008, p. 2; Wilson & Logan, 2006, p. 18; Clements, 2004, p. 173; Hughes, 2005, p. 13;).

Survey questions in a study conducted by Cox and Gelsthorpe (2008, p. 32) showed that 72 percent of the prisoners who took part in the Music in Prisons project had participated in educational programmes, both within and outside prison, before the commencement of the project. When participants were questioned immediately at the project's conclusion whether they felt they had more confidence to take part in further education courses, 88 percent (58/66) 'said they strongly agreed or agreed with the statement' (Cox and Gelsthorpe, 2008, p. 32).⁸ Cox and Gelsthorpe concluded that prisoners involved in the Music in Prisons workshop, as a result of their increased self-confidence, participated in further education courses and workshops and took on other roles in the prison, some specific examples being a chapel orderly or a peer tutor within the education department (2008, p. 33).

Wilson and Logan (2006, p. 6) conducted an ethnographic study that documented two Good Vibrations projects (both one week in length), which took place in two English prisons: one male prison (n=22) and one female prison (n=20). Prisoners volunteered to participate in this project, although it must be noted that

⁸ This study is explained in more detail under section 2.1.2 Personal Development: Well-Being, Self-Esteem and Self-Confidence.

female prisoners who were at risk of self-harm were encouraged to participate in the project (Wilson and Logan, 2006). As noted previously, female prisoners often have a higher risk of self-harm than male prisoners (Caulfield, Wilson and Wilkinson, 2010; Maguire, 2001). Participants were interviewed on the first and final days of the project and some observation of the sessions was also made. Final results showed that half of all the participants later enrolled in further education courses (Wilson and Logan, 2006, p. 22). The authors suggest that prisoners may be more likely to take up further education opportunities because they have had a positive experience with the arts project that takes place in an educational environment.

Literacy

Numerous articles written about music organisations that work in prisons suggest that prisoners who participate in music projects can develop literacy skills such as reading and writing (Ash, 2009; Greenhalgh, 2007). Studies tend to suggest that music projects may create pathways into further education or the development of transferable skills, implying that these skills include reading and writing. Research with schoolchildren has shown that there are connections between music tuition and developing reading skills (Butzlaff, 2000), that engagement with music can support phonological and spelling skills (Overy, 2008), and that music tuition can improve reading skills for schoolchildren with reading difficulties (Douglas and Willatts, 1994). While the relationship between music and the development of literacy skills in schoolchildren are implied in these studies, we do not have as much information concerning the reading abilities of adult men and women in prison and how music

may help them develop better literacy skills. Further research is needed in this area if a focus on literacy development for prisoners through music education is a desired focus of arts programming.

Creativity

Hughes (2005) suggests that arts projects are successful in prisons because they give prisoners the opportunity to take part in a learning experience where individual choices can be made through ‘a creative process that involves both structure and freedom.’ Music projects can give prisoners the opportunity to make individual creative choices towards a finished artistic piece. This process of engaging with music (developing a piece and sharing or performing it for others) can help shape a prisoner’s identity. Identity, philosopher Greene (1995) writes, is a ‘continuous social process’ that is developed by an individual’s relationship and dialogue with others. Likewise, Reuss (1999, p. 126) supports Greene’s suggestion that identity does not occur in isolation from other people. Furthermore, Reuss proposes that it is through learning that prisoners can begin to imagine themselves in a new identity. ‘An identity,’ Bayliss (2003, p. 160) writes, ‘that avoids turning inmates into objects is that of student.’

Baker and Homan (2007) examined the use of rapping and music sequencing with young offenders as a way to develop creativity, self-esteem and communication skills. They argue that offenders develop a different idea of themselves through arts programmes, one in which offenders see themselves as creative persons and not only offenders (p. 472). As a result of this creative development, Baker and Homan

identified changes in participants' behaviour towards each other (treating people with respect), taking pride in their work and enjoying the process of creating music.

An innovative project that took place at Barlinnie Prison in Scotland, The Barlinnie Special Unit, suggests that the development of prisoners' creativity is greatly affected by the structure of the penal system. The unit, opened in 1973, began with ten prisoners who had been identified as having behaviour difficulties in other prisons further north of Scotland's central belt (McClintock, 1982, p. 9). As a result of the Murder (Abolition of Death Penalty) Act 1965, capital punishment was abolished in Scotland. The prison service was concerned about what could be done now that prisoners had 'nothing to lose because society had nothing to punish him with except an even more indeterminate sentence' (Cameron, 1983, p. 227). There is a common misunderstanding that the unit was intentionally designed as an arts therapy unit when in fact it was designed as a therapeutic community into which the arts found its way (Nellis, 2010).

Many of the prisoners wrote books on their experiences in the Special Unit, the most popular being Jimmy Boyle's book *A Sense of Freedom*, which was published in 1977. In this book, Boyle described his childhood and life leading up to his imprisonment. Commonly referred to as 'Scotland's most dangerous man' (Boyle, 1984, p. 7), Boyle wrote a reflective autobiography about his life in the Gorbals and how he thought it connected to his life being lived in prison. Only the final chapter is about the Special Unit and it is with that chapter that he left readers with a sense of hope for prison reform.

The prisoners of the Special Unit produced a magazine aptly titled *The Key*. *The Key* was used by the men in the Special Unit to share their thoughts on penal matters, write poetry and print images of the art they made in the unit. The magazine editor (unknown) relates their unhappiness in the editorial of the second issue in discovering that the first issue was not distributed or made available to prisoners or the 'home consumer' (Barlinnie Special Unit, no date, p. 2). The men in the Special Unit suggested that the magazine be a way for prisoners outside the unit and members of the community to discuss ways to improve the penal system. Unfortunately, this dialogue did not take place as the Prison Service did not allow the magazine to be circulated to other prisons and the magazine was discontinued after its 3rd issue (Nellis, 2010, p. 56)

In November 1980 an exhibition of prisoners' art was held by the Third Eye Centre in Glasgow, which initiated a compilation of written accounts and photographs of artwork into the book, *The Special Unit, Barlinnie: Its evolution through its art*. The book strove to 'open the locked doors of this unique high security unit sufficiently wide to allow an objective and informative look both at the day-to-day living and at the wider penological implications of the Special Unit experiment' (Carrell and Laing (eds.), 1982, p. 3). The book does this by including chapters such as 'A Walk Through the Special Unit' (1982, pp. 13-21) which shows photographs and artists' sketches of the physical space and 'Daily Living' (1982, pp. 22-45) which shares prisoners' daily timetables, which they were allowed to design themselves; images of the prisoners' cells, which could be decorated to one's personal tastes; and photographs of daily life in the kitchen or at recreation time.

Music, although not the most prominent art taken on, was a part of life in the unit. Joyce Laing (2011) discussed one prisoner in the unit who played the piano. This man ultimately moved the piano into his cell, in the location where his bed once stood, as his practising would sometimes distract other prisoners from their work. Laing (2011) recalled the man sometimes playing for visitors and for art exhibitions in the unit.⁹

One of the most striking differences between life in the Special Unit and in the rest of the jail was the relationship that prisoners had with the officers. Photographs show officers making a cup of tea with a prisoner in the kitchen or having a conversation with an inmate in their cell, social situations that would not occur between a prisoner and an officer in the larger jail. The therapeutic unit had weekly community meetings in which prisoners expressed concerns to the entire group and discussed how best to address them.

What can be learned from this experiment, as it was often called, is that the arts can be valuable to prisoners and prisons. The Barlinnie Special Unit was indeed ahead of its time in terms of penal reform until it closed in 1996. It could have paved the way for similar units if not for public scrutiny and yet another shift in penal policy – this time, away from rehabilitation.

⁹ You can see a photograph of the main hallway in the Special Unit set up for the 1981 Arts Festival (Carrell and Laing (eds.) 1982, p. 17). A piano sits along the far right wall.

2.3 Evaluation of Music Programmes in Prisons

In the process of reviewing current research on music programmes offered in prisons it became clear that many researchers are becoming more concerned with how research is being conducted to examine these programmes. These concerns arise out of the requirement to show that arts initiatives work, a statement born out of Martinson's (1974) infamous declaration that 'nothing works' with prisoners, which consequently shifted penal policy away from rehabilitation and towards a more punitive approach (Bayliss, 2003, p. 159).¹⁰ Thus, arts practitioners and organisations must now show that arts programmes *work*; that participation in such programs will lead to prisoners re-offending less upon release. The difficulty is that this type of research – which often emphasises the use of quantitative measures and is commonly referred to by Government and prison services as 'gold standard' – can, at times, fail to capture what make the arts, and prisoners' experiences of them, beneficial.

Hughes (2005, p. 8) argues that despite a growing body of evidence on the benefits of arts-based work in prisons, there is still a need for a clearer understanding of methodological and evaluation methods. Miles and Clarke's (2006, p. 7) study, which evaluated the logistical and methodological issues of conducting research on arts projects in prisons, supports Hughes' earlier work. Six projects (two prison-based dance projects, two prison-based writing projects and two resettlement drama and cross-arts projects) were designed, implemented and evaluated. Every art form (dance-based, writing-based and drama and cross-arts based) was conducted with

¹⁰ Interestingly, Martinson (1979 cited in Cohen, 2000) later reported 'some educational and rehabilitative efforts within certain prisons appear to have a favourable effect on recidivism' although this work is continuously overshadowed by his 1974 report.

one male prison and one female prison, or in the case of the resettlement groups, one female group and one male group. Qualitative (interviews and observation of sessions) and quantitative (psychometric testing) methods were used to evaluate participants' experience of the projects and any changes in their self-esteem and behaviour.

Miles and Clarke (2006, p. 3) showed that participants (those for whom profiling was possible) were dealing with a number of different issues in their lives, such as the 'type of offence, length of sentence, familiarity with the criminal justice system, experience of other interventions, mental health, educational ability, age and gender' that had an impact on how much the project affected them. Nevertheless, results showed that participants had positive growth in 'engagement with the project, self-esteem, self-control and the ability to co-operate' (2006, p. 3). Miles and Clarke (2006, p. 4) advise caution when taking into account the positive growth participants showed in their self-esteem, self-control, and the ability to co-operate because a number of the participants' responses may have been affected by 'apathy, suspicion or disregard' that comes with the over-familiarity of psychometric testing in prisons.

Finally, Miles and Clarke (2006, p. 1) suggest that arts projects evaluated in prisons are done so in an environment structured around 'institutional requirements and convenience' where 'schedules are often fluid' and the constant movement of prisoners, as well as prison staff, in and out of institutions make 'relationships unpredictable'. This can make it difficult to engage participants, keep them involved in programming and follow-up with them after a project's completion.

Making contact with prisoners and following up after a project's completion is one of the best ways to find out if participants think the projects have been useful to them outside of the projects themselves. This is extremely difficult to do as it can be difficult to obtain prisoners' updated contact information and many projects stop the evaluation process at a project's conclusion, making follow-up with participants extremely difficult (Cox and Gelsthorpe, 2008, p. 10).

Miles and Strauss (2008, p. 7) suggest thinking about and conducting research on arts initiatives with prisoners in a different way. Their innovative evaluation of The Academy, a dance-based initiative that works with young people in various stages of supervision (prisoners on day release, community orders and school refusers), challenges the previous 'gold standard' method of researching arts initiatives with prisoners. The Academy runs on 12-week cohorts that conclude with a professional staged dance performance. The program also incorporates educational aims, such as the development of thinking, reading and writing skills, together with the dance curriculum (2008, p. 8). Participants come to the Academy five days a week for five hours each day, and in addition to their dance training and academic work, share community chores such as cleaning and cooking.

The Academy programme is delivered by a core team of five professional dancers, the Academy co-ordinator and a support worker. Miles and Strauss acknowledge that the artists taking part in the evaluation of the Academy programme were initially resistant towards the evaluation. The researchers chose to use an action research framework in which they worked with the artists and teachers of the Academy to develop an evaluation that was built by a process of feeding back daily

findings into the evaluation (Miles and Strauss, 2008, p. 9). Documenting the process of delivering the project was seen as just as important as how people in the project (teachers, participants and researchers) responded. Miles and Strauss, along with the artists, developed a measure that examines participants' 'capacity to learn' as a result of participating in the Academy. Each week a group of artists, teachers and the researchers would sit together and, as a collective group, complete the measure for each student. Each student was rated on a Likert scale for behaviour, readiness, resourcefulness, resilience, remembering and reflecting. Each section was discussed before a group decision was made. The measure was then coded and scored to show each participant's 'capacity to learn' throughout the project. Scores for participants who completed the Academy programme showed a 12 percent increase from the project's commencement (Miles and Strauss, 2008, p. 17). The weekly meetings allowed the instructors time to reflect and discuss participation and growth from individuals with their colleagues, an undertaking that is rarely made time for in the arts or in teaching (Miles and Strauss, 2008).

In addition to showing how individual participants responded to the intervention, the realist approach to the evaluation provided a narrative of the project, thus showing how it was done. One of the most important factors in the Academy is that the programme expects participants to take on a professional role in their craft. The instructors delivered the same professional classes they would with any other community group and they expected professionalism in participants' behaviour. There was a mental discipline, as well as a physical one, that was required of the Academy's participants. This mental and physical discipline is what Miles and

Strauss, and the artists, thinks was vital to the programme itself. It required much of the participants, but was constructed in such a way that they saw the value in what they learned and what they physically could do. In short, they embodied confidence through the physical practice of professional dance. The importance of the arts are stressed here, but the wider organisational and cultural context cannot be forgotten either.

Miles and Strauss questioned the validity of using gold standard and outcome evaluation methods that may not be appropriate when looking at how arts initiatives may be useful in ‘complex and social environments’ (2008, p. 9). Such evaluation methods will usually reveal if something works or not (via a specific framework) but it often does not inform as to *why* or *how* an intervention may work for a particular group of people in a particular environment. Answering these questions is of clear importance in improving arts-based research and practice in prisons.

Maruna (2010, p. 5) gathered qualitative feedback consisting of written reflections, researcher observations and focus groups across 12 English prisons from male and female prisoners who participated in music projects delivered by Changing Tunes. Changing Tunes is a charitable organisation in England that uses the creating, practice and performing of music to ‘rehabilitate’ prisoners (Changing Tunes, 2011). Data gathered included: 1) written feedback from participants (n=87), 2) the researchers’ written observations from two Changing Tunes sessions and 3) focus group interviews (n=2) with Changing Tunes participants. Maruna then gathered all data to develop a model that shows how the work of Changing Tunes served as a rehabilitative tool for participants, and the impact that such participation had for

individuals in their lives. Maruna (2010, p. 8) identified the following seven elements that contributed to the success of Changing Tunes workshops: ‘ a) Participant-led/Sense of Collective Ownership/Responsibility, b) Therapeutic Alliance with Facilitator, c) Group Bonding and Mutual Support, d) Challenging Participants to Test Their Limits, e) Public Performance and Acknowledgement, f) Praise and g) Fostering a Sense of Achievement.’ It is possible that some of the seven elements highlighted by Maruna are not typically part of prisoners’ learning environments, for example, working as a group towards a performance or final project. But it is exactly these elements that engage participants and enable ownership of one’s own learning. Maruna (2010, p. 15) further identifies five immediate or short-term outcomes for participants: ‘a) Emotional Energy, b) Therapeutic Management of Depression, c) Anger Management, d) A Drug-Free Means of Escape or Coping with Imprisonment and e) A Calmer Prison Environment as a Whole.’ These outcomes suggest that prisoners have a greater sense of autonomy towards their imprisonment and daily life in the prison. Medium and long-term impacts included: ‘a) Increased Confidence, b) Finding One’s Voice and Creativity, c) An Identity Separate from Being an Offender and d) Increased Employability.’ These outcomes were shown to be useful to participants both while in the prison and once released.

Maruna also reminded the reader that rehabilitation is an intricate process. He wrote, ‘Rehabilitation is a complex, even mysterious, process and often there is a gap between how a programme is supposed to work and what is actually done on the ground.’ (2010, p. 5). There is indeed a sort of disconnection between what is to

work with prisoners and what is being delivered by tutors, prison officers and arts practitioners in classrooms. Although Maruna identifies what elements a Changing Tunes project may offer, there is little mention about what and how the practitioners did their work to achieve those outcomes. This detailed information would be useful to arts practitioners and educators who are interested in learning how to improve their practice.

Many arts organisations that work in prisons now consider evaluation necessary for continuing the work that they do. Additionally, organisations will often mention how their programming complies with the goals of the prison service. Examples of this are given in many reports under Key Findings, as in Cox and Gelsthorpe (2008, p. 2), ‘Finally, it is clear that the Music in Prisons project contributes to the Prison Service’s aim to provide “safe, secure and decent regimes” ’ and in Wilson and Logan (2006, p. 2), ‘Finally, we have also endeavoured to see how Good Vibrations can fit within the Seven Strategic Pathways¹¹ to reduce re-offending, as identified by the National Offender Management Service (NOMS).’ While it is useful for arts organisations to show that the work they do supports the initiatives of the prison service, it should be remembered that this is not, and should not be, the only purpose of having arts in prisons. As discussed in this chapter, the arts have been shown to contribute positively towards prisoners’ resisting from further crime upon release. However, there are more personal benefits for the

¹¹ The Seven Strategic Pathways focus on areas in which prisoners need access and support. They are: 1) Accommodation, 2) Skills and employment, 3) Health inequalities, 4) Drugs and alcohol, 5) Children and families of offenders, 6) Finance, benefit and debt, and 7) Attitudes, thinking and behaviour (Ministry of Justice, 2011).

prisoner that comes from participating in the arts. These are discussed further in the next section.

2.4 Significance of Arts/Music Experience in Education

This section highlights literature that discusses the significance of an individual's experience with the arts in education (and specifically, music) from contributions in the areas of music education and philosophy. This section is not meant to give an overview of the various debated issues within these fields, rather the texts selected centre around individual experience with the arts. Collectively, the works show that meaningful experience with music (and other arts) is a way that humans come to know, understand and express themselves in their world (Reimer, 2003, p. 5).

Langer (1966, p. 11) wrote that the 'primary function of art is to objectify feeling so we can contemplate and understand it.' She argues that what the arts 'do for our awareness of subjective reality, feeling and emotion' is akin to what language 'does for our awareness of things about us and our own relation to them.' Langer (1966, p. 8) maintains that language cannot always be used to express our feelings and emotions. Sometimes, we are simply at a loss for words. This is where the arts can be used to channel our feelings and thoughts into artistic symbols (paintings, movement, music) that can express feeling.

Swanwick (1999, 1988), like Langer, describes music as a symbolic form in which humans express ideas about themselves and others. Swanwick suggests (1999, p. 23) that it is in the space created by this symbolic form that enables individuals to

attain new ideas, and the process of ‘creating and sharing’ (p. 24) these new ideas is where individuals learn responsiveness, meaning, how to engage and respond to an object, a piece, another person. Swanwick’s view is that the most important aspect of music in education is not that it may give someone the opportunity to express himself or herself or to develop technical skills in playing an instrument – even though these are often enjoyable aspects of engaging with music – rather, it is how one responds to the music and continues to develop a sense of responsiveness. He writes, ‘Music and the arts are concerned with pure responsiveness contemplated and rejoiced in, delighted in and consciously sought’ (p. 23). Swanwick maintains that it is the space that music creates for individuals that allows this responsiveness to develop:

‘In a sense they [music and the arts] are concerned with the *space between* the individual and the community, between tradition and innovation, between biological replication and evolutionary development. They are events standing between our awareness of ourselves and our consciousness of everything which is *not* ourselves.”¹² (Swanwick, 1979, p. 112)

Swanwick is not the first person to suggest that engaging in music creates a space where an awareness of one’s self in relation to other events or persons takes place. Blacking (1973, p. 27) suggests that the ‘essential quality of music is its power to create another world of virtual time.’ Further, he writes that ‘This sense of “virtual time” is not only created for the individual(s) playing music but also by those who are listening to the music being played.’ Similar to Swanwick, Blacking sees the space created by musical experiences as a way for individuals to be aware of

¹² Italics are author’s own.

themselves and, possibly, of themselves in relation to other objects, such as a musical piece or other persons.

Likewise, Small (1977, p. 3) argues that humans experience music as a process where individuals ‘explore inner and outer environments and learn to live in them’. ‘Art,’ Small continues ‘is knowledge as experience’ (1977, p. 4). This definition of art greatly echoes Dewey’s (1934, p. 47) understanding of art as ‘a process of doing or making.’ Small (1977, p. 3) writes passionately on how schooling (as opposed to learning) has made education a product to be attained and ‘knowledge as an abstraction,’ something outside of ourselves. Music is not exempt from this schooling approach. Small (1977, p. 195) acknowledges that school music can often involve ‘being told about music rather than being involved in its creation, or, mostly, even recreation.’ Against this depiction of school music, a number of music educationalists (Reimer, 2009; 2003; Swanwick, 1999; Elliot 1995; Swanwick, 1988) have suggested the need for an aesthetic framework in music education.¹³

Reimer proposed (1991, p. 194) that ‘aesthetic education is not a body of immutable laws, but instead provides some guidelines for a process that, by its very nature, must be both ongoing and open-ended.’ Reimer (2003, p. 11) himself is not interested in giving a definition of what aesthetic education is: rather, he offers a description and suggests that a description, as opposed to a definition, offers a

¹³ There is an immense body of literature pertaining to aesthetic education in music (not to mention the other art forms). While it is not in the scope of this thesis to discuss the complex aesthetic issues debated in music education (including the often intense debates on the term’s definition) it is interesting to note that Reimer (2009, p. 15) suggests that it may be time to stop using the terminology ‘aesthetic education’ altogether, as the term, ‘with time and with common usage...has become a restrictive end rather than a dynamic means.’

framework for what aesthetic education is, and at the same time, can change ‘as new insights continue to arise and be found persuasive’. He writes:

‘Aesthetic education in music attempts to enhance learnings related to the distinctive capacity of music sounds (as various cultures construe what these consist of) to create and share meanings only sounds structured to do so can yield. Creating such meanings, and partaking of them, requires an amalgam of mind, body and feeling. Musical meanings incorporate within them a variety of individual/cultural meanings transformed by musical sounds. Gaining its special meanings requires direct experience with music in any of the ways cultures provide, supported by skills, knowledge, understandings, and sensitivities education can cultivate.’ (Reimer, 2003, p. 11)

Swanwick (1988, p. 58) wrote that ‘music education is aesthetic education, which simply means that it cares for quality rather than quantity in experience. It seeks to promote vital responses to life and living...’ Unfortunately, it is difficult to know if, in practice, music education is always about quality. How music is taught to students, and how students are allowed to engage with music, does matter when an aesthetic experience within music, and all the arts, is desired. And what are the benefits of this approach to music education? Elliott (1995, p. 120) outlines the following values of making music as: self-growth, self-knowledge and enjoyment. This awareness of the self, Langer argues, ‘springs from artistic imagination’ (1966, p. 11) and the development of imagination is what Langer believes to be the ‘cognitive value of the arts’.

Likewise, philosopher Greene (1995) suggests that the arts enable individuals to use and develop their imagination. It is in these instances, Greene maintains, that individuals can empathise with others and subsequently make space for social change. Greene often connects the individual’s capacity to imagine with their ability

to actively participate in their society. She writes, 'lack of imagination results in an incapacity to create or even participate in what might be called community' (Greene 1995, p. 37). To be a part of one's community, and to be active in that community, is to take responsibility for that community and the actions of the people in it, including oneself. Greene not only addresses the importance of the arts in one's learning but also *how* one goes about experiencing art. It is through the medium of creating art, such as composing a song, that allows individuals to be fully aware, or what Shultz (1967 cited in Greene, 1977, p. 121) terms 'wide-awake', in learning. Greene (1977, p. 121) writes, '...human beings define themselves by means of their projects, and that wide-awakeness contributes to the creation of the self.' Greene reminds us that through the practice of making art, individuals are active and not passive in their learning and being. This practice, or process, is not passive because the individual is consistently taking new information in, interpreting meaning, selecting what to keep and what not to keep, and moulding a piece to its completion.

Similarly, Fowler (1996, p. 63) agrees that the arts contribute significantly to the development of an individual's imagination and, subsequently, their artistic ideas. Fowler (1996, p. 64) argues that conceptualising one's idea, creating, requires self-discipline as 'it requires setting goals, determining a technique, figuring out how to apply it, and continually making evaluations and revisions, in other words, thinking and solving problems.'

The literature in this section presented the potential experience, and benefits, for individuals through creative engagement with music in education. The next

section discusses these ideas together with previous sections to summarise the benefits of music participation within a prison context.

2.5 Summary

The studies discussed in this chapter show evidence of multiple benefits for prisoners who take part in music projects. These benefits range from personal growth (e.g., social skills, improved relationships, self-esteem, well-being and less self-harm amongst female prisoners) to transferable skills that can be used in other non-music activities (e.g. communication skills, writing and reading skills). Because some of the benefits that music provision affords prisoners can emulate benefits prisoners may find from participating in education courses, there has been a tendency for the evaluation of arts programs to mirror that of the current education evaluation in prisons. This approach can be problematic as the current evaluation methods employed in most educational programs focuses on outcome measures that may not always capture the full experience and benefits of arts engagement for individuals. Furthermore, deciding to rely solely on psychometric measures when evaluating arts projects should be taken with caution, as prisoners are often over-familiar with such evaluations.

The insistence of Government and Prison Services on education provision centred around a Basic Skills agenda presents an obstacle because prisoners who are above the basic skill level are denied further learning opportunities in education, prisoners who lack basic skills often do not make their way into the education

department, and tutors in prison education centres are constantly trying to meet targets to show that basic skills are being delivered in the prison. The arts are not excluded from the Basic Skills agenda, as evidenced by more and more researchers aiming to show that arts programmes can aid prisoners in developing basic skills. But Fowler (1996, p. 11) argues that attempting to dress the arts in basic ‘skills based clothing’ can possibly diminish one of the strongest attributes of the arts, ‘that they are refreshingly different in the way they are taught and learned.’

I propose it is the way in which the arts are taught and how prisoners are allowed to engage with artistic endeavours that contributes to the positive changes in their sense of autonomy and identity. All of the music projects in the studies presented in this chapter took place in the form of musical groups, for example, in choirs and bands. Even when prisoners worked on an aspect of the project individually, such as practising their part of a song, the objective was to always come back to the group. It is my expectation that prisoners develop an awareness of their own identity, with regards to their own learning, and a feeling of belonging to a positive community (e.g., the choir or band) by participating in these music projects.

One benefit that surely comes from taking part in music projects, which is not often discussed, is the acquiring of musical skills by prisoners. One possible reason for this not being discussed is that prisons and arts providers that work in prisons are reluctant to raise awareness of positive projects happening with prisoners for fear of a negative response from the public (Allan, Shaw and Hall, 2002, p. 1). This reluctance is often due to the negative spin that the media gives to such programmes. One way to combat this dilemma is to create more opportunities for the public to see

the work that is happening in prisons and to learn more about the important role that the arts can play in prisons.

Greene (1995, p. 14) wrote, ‘In many respects, teaching and learning are matters of breaking through barriers – of expectation, of boredom, of predefinition.’ Greene was not speaking of teaching and learning in prisons, but I find her words to resonate greatly with what tutors (both arts-based and otherwise) and prisoners encounter when they participate in education in prison. The expectation and predefinition of education that prisoners envision when they go to an Learning Centre is influenced greatly by their past experiences in school, which were often negative. Greene argues that the arts make it possible to imagine something different, something better, for oneself or about oneself. The arts can provide multiple ways for prisoners to experience, understand and express themselves while incarcerated, and possibly, when they are released as well. ‘Art’, Dewey suggests (1934, p. 208), ‘is a selection of what is significant.’ The act of identifying what is significant includes removing what is insignificant. These choices are what Dewey proposes ‘intensifies’ the significance of art and an individual’s experience of it. Is this the experience prisoners speak of when they report that participating in the arts allows them to express themselves?

Finally, the majority of research presented in this chapter, with the exception of the work on the Barlinnie Special Unit, discuss projects delivered by arts organisations, such as Music in Prisons and Good Vibrations, which go into prisons to deliver programming. There is not a similar body of research that presents what types of music provision is being delivered by tutors who work in prison education

departments. Also, none of the studies presented in this chapter discussed music provision in prisons that takes place in Scotland, as there was none available. Reviewing the literature presented no baseline to explore further the use of music in Scottish prisons. The next chapter discusses a survey to find out what music practice, if any, was taking place in Scottish prisons.

2.6 Conclusion

Studies have shown that music provision has both personal and skill-based benefits. Specifically, engaging with music offers prisoners an opportunity to make individual choices, be involved in a positive group or community and make strides towards personal change. However, these are often not the areas that are examined when assessing music, or other education, programmes in prisons. Further exploration is needed in documenting young offenders experiences with music provision in prison and its possible contribution to further education enrolment.

Chapter 3 Music in Scottish Prisons

Despite the growing body of research on the benefits of music provision in prisons there is limited documentation of such practice in Scottish prisons. Additionally, no records of music provision as delivered by music tutors in prison Learning Centres could be found. Thus, a survey was designed to learn what existing music provision, if any, took place in Scottish prison Learning Centres. Issues of access, initial meetings with Scottish Prison Service (SPS) staff and Learning Centre staff are discussed in detail, as are the design, implementation and results of a small-scale survey conducted in 2008.

Survey results showed that eight out of 15 Scottish prison Learning Centres offered various levels of music provision. Prison Learning Centres fell into three categories of provision: 1) previous; 2) current; or 3) planned. Visits were made to one prison in each category to conduct follow-up interviews with survey participants and to learn more about the Learning Centre environment in the prison.

3.1 Introduction

Before conducting my own research on the possible benefits of music provision in Scottish prisons, I thought it important to have an understanding of what current provision is offered and what provision has been offered in the past. Exploring what

music provision took place in Scottish prisons proved fruitless because very little documentation could be found by investigating published research, grey literature and the websites of SPS and the contracted education providers that work in Scottish prisons (Motherwell College and Carnegie College). Some musicians and tutors from the community music field in Scotland knew of past work, but there was no record of activity. Did a lack of documentation mean that there is no ongoing music provision offered in Scottish prison Learning Centres? Why is it important that music activity is documented in Scottish prisons?

Miles and Clarke (2006, p. 1) argue that arts provision in prisons are often difficult to document as they are ‘poorly and inconsistently funded, and therefore, small-scale, opportunistic and short-lived.’ Due to these circumstances, it is not uncommon for information on music provision and projects in prisons to not be collected and disseminated. The lack of documentation of such projects can impact negatively on future provision and financial support awarded to such programmes. Additionally, not documenting music provision in prisons, and its possible benefits for prisoners, can make it more difficult for researchers to conduct work in prisons. Essentially, when a project is not documented there is nothing to build on; in a sense, it is lost. At times there is not even a suggestion of where the next person can pick up the work; for this reason, I discuss in detail my role as a researcher and the research process that took place in this study.

Initial contact was made with the Learning Centre at HMP Edinburgh by recommendation of Professor Nigel Osborne at the University of Edinburgh. The music department at the University had previously sent students to HMP Edinburgh

for placements as part of their Music in the Community programme, and the Learning Centre staff was familiar with the university's music work in prisons. A visit was made to HMP Edinburgh on 29 November 2007, where I was able to visit the Learning Centre and to speak informally with the Learning Skills and Employability (LSE) manager, Ian Henderson, about music activity in the prison. At the time there were three different ways prisoners in the Learning Centre could engage with music. Firstly, the Bridge Centre Music Project, an organisation based in Haddington, East Lothian, was leading music workshops in drumming, composition and DJ skills in the Learning Centre. Secondly, a member of the administrative staff in the Learning Centre, who also was a performing musician, offered guitar lessons. Finally, the formation of a prison band had taken place with the combined contributions of instruments received from Jail Guitar Doors, an initiative led by musician Billy Bragg that raises funds to provide instruments and musical equipment for prisoners in British prisons (Bragg, 2007) and the joint facilitation and tutoring from the staff in the Learning Centre and from the Bridge Centre Music Project. This short visit confirmed the expectation that music activity, although not documented and made public knowledge, was taking place in at least some Scottish prisons.¹

Henderson was contacted after the visit concerning further investigation about music and education provision in Scottish prisons. This correspondence initiated a networking process between individuals in the Scottish Prison Service,

¹ The Bridge Centre Music Project at HMP Edinburgh ended in 2008 and has not resumed since due to lack of funding (Henderson, 2011).

Motherwell College and myself that allowed this research, and subsequent research studies in this thesis, to take place.

3.2 Issues of Access

Access can often be an obstacle when attempting to conduct research in prisons. This is mostly due to issues of bureaucracy, disjointed procedures when working with multiple organisations (e.g., SPS and a contracted college that provides education) and changing rules and regulations (Gill, 2009, p. 11). My initial correspondence with Henderson at HMP Edinburgh led to the identification of what Robson (1993, p. 379) terms a ‘gatekeeper’, an individual who can navigate access to a specific, often closed, environment. In my case a gatekeeper was essential in ensuring that my research could take place, as there was no organisation in Scotland concerned with arts provision in Scottish prisons to assist with issues of access and support in conducting research.

Henderson introduced me to Gary Waddell, Offender Outcome Manager for Learning, Skills and Employability for the Scottish Prison Service. Waddell managed the contract between the two colleges that provided education in Scotland’s prisons, Motherwell College and Carnegie College (see Table 3.1). Communication with Waddell proved immensely valuable as he gave me access to all the LSE managers employed by both colleges. Additionally, my introduction to the Learning Centre managers was coming from an individual within the Scottish Prison Service, which possibly garnered more attention.

Prison	Prisoner Description	Education Provider
Aberdeen	Remand prisoners, men serving up to four years	Motherwell College
Barlinnie	Remand prisoners and men serving up to four years	Motherwell College
Cornton Vale	Remand and convicted women (Adult and Young Offenders)	Carnegie College
Dumfries	Remand, Short-term, Long-term male offenders	Motherwell College
Edinburgh	Remand and convicted males (Adult and under 21)	Carnegie College
Glenochil	Long-term adult males	Carnegie College
Greenock	Remand and short-term convicted males; in 2010 holding some women due to Cornton Vale overcrowding	Motherwell College
Inverness	Untried, remand and convicted males	Motherwell College
Kilmarnock (Private)	Remand, short-term, long-term males and young offender remands	Private
Open Estate (two sites: Noranside and Castle Huntly)	Adult male prisoners serving their sentence in open conditions	Motherwell College
Perth	Remand and short term adult males	Carnegie College
Peterhead	Convicted long-term sex offenders under High Supervision	Motherwell College
Polmont	Male Young Offenders; recently opened a hall for under-18s	Motherwell College
Shotts	Life sentence	Motherwell College

Table 3.1: Education services in Scottish prisons as of November 2007

Waddell (2008, personal communication) reported that arts courses were delivered in most prison Learning Centres and courses were sometimes certified. Unprompted, Waddell sent an email to all of the Learning, Skills and Employment (LSE) managers inquiring about music-related activities in the learning centres. His message was brief:

‘Dear all, I would be grateful if you could let me know if you are aware of any music related activity within your establishment and if so what. Could you please reply to *(name removed)* at *(email address removed)* with this information by close of play on Monday 14 January 2007.’

Waddell received email responses from the LC managers between the 10th and 16th of January 2008 and passed them on to me on 30 January 2008. Twelve out of 14 LSE managers responded to Waddell's email. The responses were short, mostly a couple of sentences on music provision – or lack thereof – in their establishment. Please see Table 3.2 for the Learning Centre managers' responses on music provision in Scottish prisons.

Prison	Response from Learning Centre manager
HMP Aberdeen	'At present there is no music related activity within HMP Aberdeen. Up until 3 years ago we provided regular music classes, specifically guitar and music reading. I believe the guitars are still within the prison.'
HMP Barlinnie	'We do not at present have any musical activities within the education provision in Barlinnie. There is an officer, Allan Dickson, who has a guitar group running but we are not involved.'
HMP Castle Huntly	'Castle Huntly does not deliver music.'
HMP Cornton Vale	'We are just about to re-start music classes on a Monday evening now that the security cover has been arranged. This will be for a six-week trial to see how classes in the evening work. We have no space to deliver music during the day.'
HMP Dumfries	'Basically the musical activity at HMP Dumfries is restricted to informal help and guidance for guitar players from myself, the prisoners do their own thing on evenings and at weekends. We have seven acoustic guitars, which we loan out to prisoners who attend the Learning Centre on a long-term basis. These are lent out on a first come first served basis when they are available. That's about it!'
HMP Edinburgh	'We have a weekly guitar class, and also currently once a week a Music project workshop run by The Bridge Project in Haddington. This involves music on the computer, CD/DJ decks, and an electronic drum kit. We also hold sessions for the prison band to rehearse, usually once a week.'
HMP Glenochil	'We do not have music as a class. However, as part of the multimedia classes, we teach sound recording and digital music. In the past, we have had prisoners making up their own CD of music.'
HMP Greenock	'We have a Storybook Dads work party that mixes CD's, primarily for recording stories, but we also mix some music and have made recordings of students playing the guitar and singing.'
HMP Inverness	No reply.
HMP Kilmarnock	No reply.
HMP Noranside	'For the past year singer songwriter Michael Marra has been coming in once a week to help a group of men write and record a CD with 10 different styles of music. It's almost finished but not quite. Michael

Prison	Response from Learning Centre manager
	intends to give the CD some airtime on radio in hopes that we can raise a little money for more equipment...it was a very successful class.'
HMP Perth	'Currently we have a guitar group at Perth on Monday afternoons, basic level guitar tuition/workshop. In the past we had an advanced class that fell by the wayside when the prison population was very transient. It is my intention to try to find the means to re-introduce this in the near future. Part of our plans for 2008 is to try and resurrect a prison band, we have been without one for around 8 years now.'
HMP Peterhead	'I have to inform you that there are several musicians in HMP Peterhead and several who aspire to be. While I would like to support and nurture this group, the problem from my point of view, is lack of funding for a tutor particularly during evening sessions and also the fact that the equipment at Peterhead is in a very poor state. However there is potential if you know of any miracles that could be worked out.'
HMP Polmont	<p>'Within Polmont the Learning Centre provides two music classes per week. The college recently obtained new IT equipment that provides a wide variety of musical software including the capacity to produce songs and manufacture CDs. The lecturer intends to deliver a project-based activity that will encourage YO's [young offenders] to engage in learning and improve their literacy skills and general core skills through the medium of music. The classes comprise of listening, singing, learning basic musical instruments e.g. guitar and understanding music technology. The main theme of the course is to</p> <ul style="list-style-type: none"> • Familiarise the group with song writing through studying the work of other artists • Discover different musical styles • Play music instruments (albeit at a basic level) • Gain an introduction to music composition • Learning about different recording and equipment techniques • Write their own lyrics • Create and perform, including recording group and personal pieces of music.'
HMP Shotts	'HMP Shotts runs music classes on a Thursday. The morning class is for mainstream with the afternoon class for protection prisoners. The music classes are centred on guitar, bass, drums, keyboards and vocals with Cubase software to record. The prisoners also learn how to read music. There is also a jail band, which is made up of 3 prisoners who attend the music class. There has been live music performed at our annual art exhibition and there will also be live music performed at the HMP Shotts Burns Supper next week.'

Table 3.2: Responses from Learning Centre managers on music provision in Scottish Prison Learning Centres

As reported by the LSE managers, seven out of fourteen Scottish prisons had some element of music activity or provision happening in the learning centres. Three of the LSE managers reported having had music activity or courses in the past and one LSE manager discussed the desire of many prisoners to play music but not being able to do so due to lack of funds. One LSE manager reported music activity taking place outside of the learning centre in the form of a guitar group led by an officer in the prison. Finally, one LSE manager reported that no music activity was taking place in the prison. Many of the LSE managers reported issues that prevented the Learning Centre from providing music activity, the main ones being lack of space for classes, the need for additional security cover and the lack of funding to run such programmes.

Although the email responses from the LSE managers gave some insight into current music provision, I suggested to Waddell that it would be useful to send out a more detailed survey to the LSE managers in order to gain a better understanding of music provision in the learning centres and the opinion of the LSE managers of the use of music in prisons. Waddell agreed to allow this to go out to the LSE managers and suggested that the managers of the Offender Learning, Skills and Employability Services from Motherwell and Carnegie Colleges send the survey to their respective LSE managers in each prison. Additionally, Waddell invited me to attend a planning meeting for an arts project that was planned for Scottish prisons with representatives from Scottish Opera and Scottish Chamber Orchestra at HMP Shotts on 21 February 2008, the results of which are discussed in Chapter 6.

3.3 Survey of Music in Scottish Prisons

The aims of the survey were to: a) identify the extent of the current music provision in Scottish Prisons; and b) gather the views of Learning Centre managers in Scottish Prisons on the teaching of music in prisons. Fifteen prisons were in operation in Scotland at the time of the survey (14 prisons run by the Scottish Prison Service and one privately run prison).

Survey Design

A small-scale survey was designed to gather information from the LSE managers in each prison. Questions fell under the following categories: music provision, information about the possible music teacher, one-off music events in the prison and the LSE manager's opinion of the importance of music provision in prisons.

Survey questions (see Appendix A.2) were divided into five sections. The first section asked participants to provide their name, work title and the prison where they worked. The second section asked questions concerning the current and past provision of music in the prison. Sub-questions asked participants to provide information on dates of provision, the budget allowance for music classes, the number of music classes provided in the Learning Centre per week and questions about what types of music activity took (or takes) place and questions about the prisoners who take part in the classes. This section also included a question about music taking place outside of the Learning Centre.

The third section asked the LSE manager to answer questions about the music teacher (if there was one). These questions focused on how long the teacher had been

working in the prison, if they were a trained teacher, a volunteer and/or a performing musician.

The fourth section asked participants about one-off music events in the prison. Questions covered which organisations ran the events, the cost of the project, if the organisation was Scottish based and how the prison community responded to the event.

The final section asked the participant if they found music to be of value in prisons. Additional space was given for further comments. Please see Appendix A for the full list of survey questions.

Review of the Survey

An informal review of the survey was conducted with three postgraduate students from the University of Edinburgh to check that the document was clear and easy to read. One Scottish Prison Service staff member reviewed the survey for appropriate terminology. The students reported that the document was clear and easy to read. The SPS staff member confirmed that the terminology used in the document was appropriate.

Participants

The population being surveyed consisted of 15 participants. Thirteen of the survey participants were Learning, Skills and Employability (LSE) managers hired by Motherwell College and Carnegie College; one participant was an Art and Communication lecturer (HMP Noranside) and one participant was the Education

Director at HMP Kilmarnock, Scotland's only private prison at the time of the survey. It was decided to send the survey to the managers of the Learning Centres because they would have knowledge of all programming offered in the Learning Centre. LSE managers and Education Directors are responsible for the daily running of the Learning Centre in the prisons, delivering offender learning, skills and employability services.

Distribution and Gathering of Surveys

Managers of Offender Learning, Skills and Employability (LSE) Services at Motherwell College (n=1) and at Carnegie College (n=1) distributed the surveys by email to their respective LSE managers based in Scottish prisons. There was a possibility that LSE managers might have responded differently if the surveys were to come directly from a researcher, however, both positive and negative comments about music programming were received in the earlier emails on music provision addressed to Waddell. This suggested that LSE managers would give similarly straightforward responses in this survey. Furthermore, it is possible that *who* the survey was coming from, in this case the LSE manager's supervisors, might have influenced the managers to complete the survey in the first place.

An email was sent to the education manager at HMP Kilmarnock separately; being a private prison, Kilmarnock would not have been contacted by either manager from Motherwell or Carnegie Colleges. The survey was accompanied by a cover letter (see Appendix A.1) that explained the purpose of the survey and gave instructions to return the completed survey by post or email.

Follow-up emails were sent and follow-up telephone calls were made to participants who had not returned the survey by the deadline set out in the cover letter. Five out of 14 surveys were returned via email. The remaining nine surveys were returned by post. All fourteen surveys were returned by August 2008.

3.4 Survey Results by Question

For each question, responses were first analysed and then separated into categories used for coding. A missing answer was always coded as (1) and an unknown answer as (2). See survey question 5h in Table 3.3 as an example of how responses were coded.

5h. What sorts of activities take place throughout the class?	
1	Missing
2	Unknown
3	Prisoners teach themselves guitar
4	Instructor-led guitar
5	Singing
6	Music and IT (Composition, Podcasts, etc.)
7	Music Theory
8	Preparation for performance
9	Song-writing
10	DJ'ing
11	Instruments other than guitar

Table 3.3: Music in Scottish Prisons Survey, coding for Question 5h

Results of the survey are discussed in more detail under the following categories:

Music classes in the Learning Centre, Description of music class and activities,

Information about music teachers, One-off music events in the prisons, Obstacles to providing music classes in prisons, and the Value of music in prisons.

Music Classes in the Learning Centre

Eight out of 15 prisons in Scotland (HMP Cornton Vale, HMP Edinburgh, HMP Greenock, HMP Inverness, HMP Kilmarnock, HMP Perth, HM YOI Polmont and HMP Shotts), offered a music class in the prison Learning Centre at the time of the survey. Seven prisons did not offer music classes through the Learning Centre: HMP Aberdeen, HMP Barlinnie, HMP Castle Huntly, HMP Dumfries, HMP Glenochil, HMP Noranside and HMP Peterhead. It was reported that music classes in HMP Inverness were peer-run, meaning there was no tutor; rather the men teach each other how to play the guitar. Three LSE managers reported music classes had never been offered through the education department: HMP Castle Huntly, HMP Noranside and HMP Peterhead (see Figure 3.1). One of these three prisons, HMP Castle Huntly, did offer prisoners the use of guitars for personal use, but not in a teaching capacity.

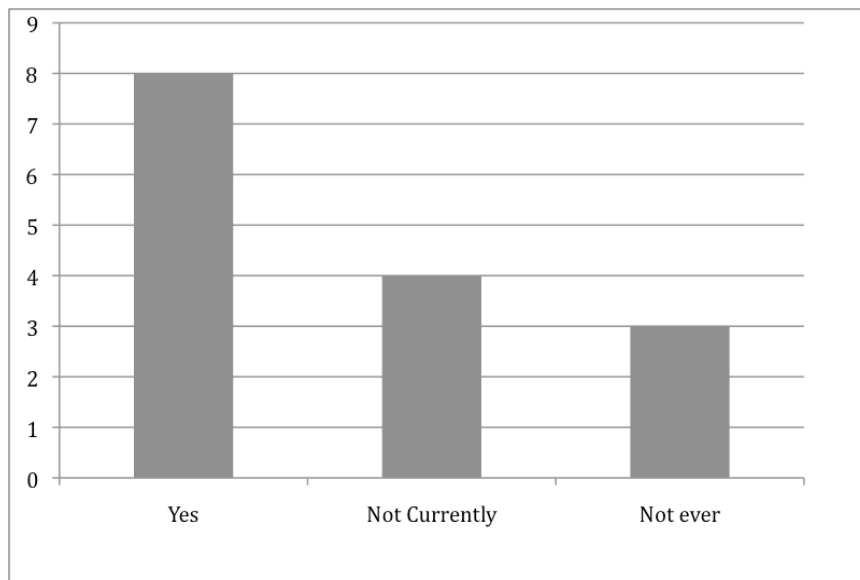


Figure 3.1: Bar graph to show provision of music classes in Scottish prisons

Description of Music Class and Activities

Responses described a range of activities taking place in music classes (see Figure 3.2). Guitar (either instructor-based or independent study) was cited the most overall for music activity within a Learning Centre (11 out of 15 surveys). Singing, song-writing and DJ'ing were cited the least for music activity (one mention each out of all the surveys), followed by Music and IT, such as the use of music composition software and the creating of podcasts and preparation for performance (cited two times each). The instruction of music theory and instruction on instruments other than guitar was cited by three survey participants.

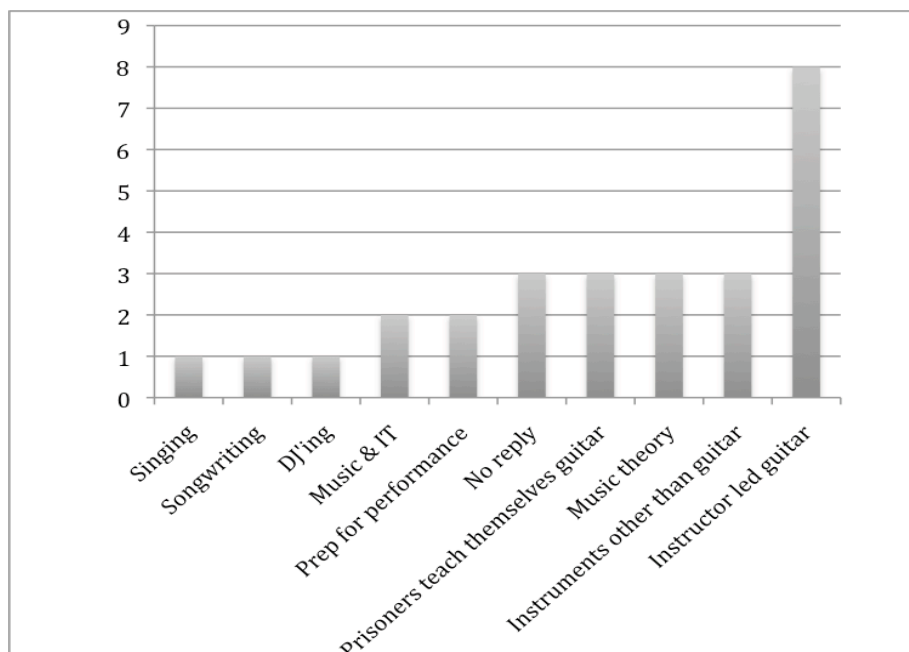


Figure 3.2: Bar graph to show types of activity in music classes in Scottish prisons

Information about Music Teachers

There were seven prisons with music teachers on staff in June 2008 (HMP Cornton Vale, HMP Edinburgh, HMP Greenock, HMP Kilmarnock, HMP Perth, HM YOI Polmont and HMP Shotts). Two prisons had two teachers each (HMP Perth and HM YOI Polmont), making a total of nine music teachers in Scottish Prisons. LSE managers reported that six teachers were performing musicians and seven were trained teachers.

The music teacher at HMP Kilmarnock, a private prison ran by SERCO, had been in the post for three weeks. He did not teach any other subjects and was a trained teacher and a performing musician. The music tutor at HMP Edinburgh, a

trained teacher and a performing musician, had been in place for seven months and was also employed as an administrator in the Learning Centre. The music teacher at HMP Cornton Vale, a trained teacher but not a performing musician, had been in the post for one year. The music teacher at HMP Greenock, who also taught TEFL, ICT and Open Learning, had been teaching at Greenock for eight years. The instructor was trained in teaching, albeit not music, and was not a performing musician. The current music teacher had been working at HMP Shotts for the past four years. He did not teach any other subjects in the Learning Centre and was both a trained teacher and a performing musician.

Two music tutors led guitar classes at HMP Perth. One of the music teachers had been working in the prison for 24 years. She was a trained teacher but not a performing musician and she taught literacy and Scottish History in the Learning Centre. The second teacher, who taught advanced guitar, had been working at the prison for four years. He was a performing musician, not trained in teaching and taught no other classes in the Learning Centre. Similar to HMP Perth, HM YOI Polmont had two music teachers on staff. Both were performing musicians and trained teachers. One teacher had been there approximately one year and was a performing musician. The second teacher had been on staff for two months and was a trained teacher.

One-off Music Events in the Prisons

Nine out of 15 prisons reported having one-off music events. These one-off events ranged from performances to music workshops and were organised by the prison or

the Learning Centre (the contracting college). When the fee for a programme was high, the prison and the Learning Centre sometimes shared the cost. Survey results also showed that some performers charged no fee and only asked for travel expenses; this happened mostly when the performance was set up through an acquaintance in the prison. All LSE managers who reported having one-off events suggested that they were well received amongst the prison community.

Obstacles to Providing Music Classes in Prisons

Two survey participants reported no obstacles to music provision in the prisons (HMP Edinburgh and HMP Greenock). Eight participants reported the following obstacles in providing music classes as part of the Learning Centre curriculum: high turnover, shortage of instruments, space, time, supervision, noise, and – the obstacle cited by most survey participants – money (see Figure 3.3).

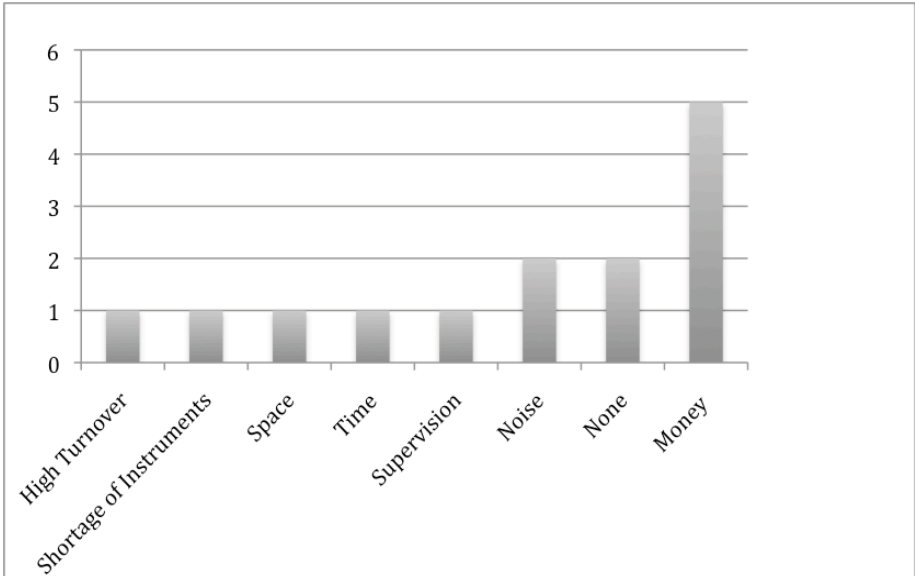


Figure 3.3: Bar graph to show obstacles to providing music classes in prisons

Value of Music in Prisons

The final question on the survey asked if participants felt music to be valuable in prisons. Every respondent replied ‘yes’ and many expanded on why they thought music was valuable. These responses were organised into the following categories in which Learning Centre managers reported seeing the value of music in prisons (see Figure 3.4): increases range of curriculum offered by the Learning Centre, distraction from prison life, engages prisoners or provides a way for prisoners to access education, source of self-esteem/self-worth, discipline in learning music is transferable to other skills.

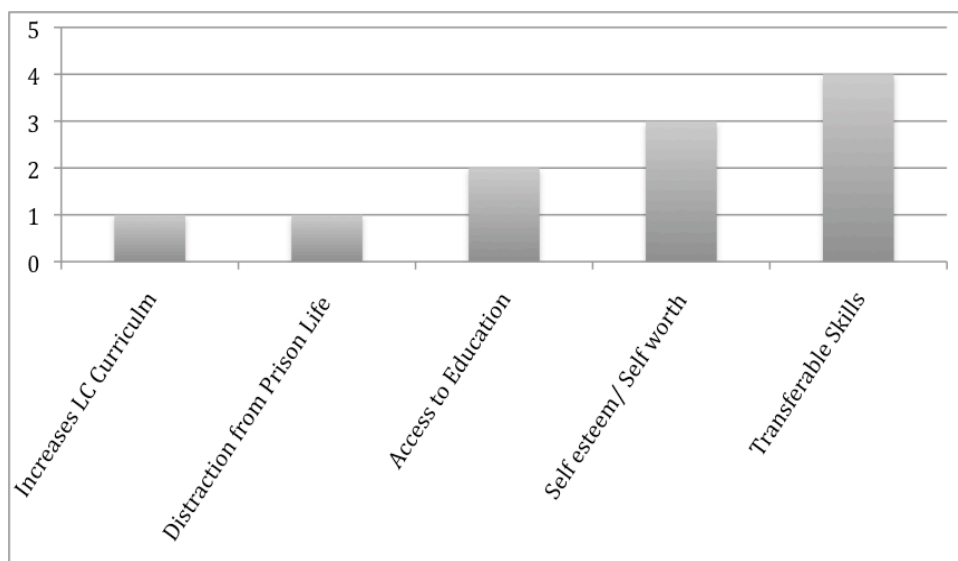


Figure 3.4: Bar graph to show how Learning Centre managers value the use of music in prisons

Four Learning Centre managers reported that they perceive music as valuable because many of the skills needed to learn music and to participate in making music,

such as teamwork, can be transferred to other subjects. The second most reported area was the use of music classes as a way for prisoners to develop better self-esteem and self-worth through learning how to play an instrument and performing in front of others.

Additional space was given at the end of the survey for participants to write any final comments. Five LSE managers made further comments. The LCE manager at The Open Estate, where music was not offered in the Learning Centre, had previously worked at HMP Cornton Vale and reported her experience with music provision in that prison:

‘I was the LSE Manager at Cornton Vale prison, 2000-2005. It is the only female prison in Scotland. We provided music to remand and convicted women (21 years and above). They all enjoyed it as they could express themselves through song. The teacher was a guitar player and singer and he would get them all to sing char songs or their own favourites. This class lasted around 18 months to 2 years. We lost the Cornton Vale contract in 2005. The classes were always well attended. The remand women, who were mostly drug takers and not very well physically and mentally, all felt singing was a great tonic for them and lifted their spirits, albeit for a few hours. The music class also helped them overcome barriers to join other classes as they would bond in the music sessions which enabled them (if they wished. It was not compulsory) to attend other classes like communication, literacies and art.’

The LSE manager from HMP Glenochil, where music was not currently offered in the Learning Centre, reported her experience with music sessions when they were offered at the prison in 2004: She wrote:

‘We have run music recording classes with prisoners participating being able to produce a music CD at the end of the project. Music in prisons is a valuable project and it would be great to see more.’

The LSE manager at HMP Kilmarnock, a prison that did offer music classes in prison, reported how music sessions involve participants in education classes and how skills acquired in music can be transferable to other subject areas:

‘The literacies within music can be used to engage prisoners who would not attend a normal communication or numeracy class. Song writing can be linked to Creative Writing. IT skills can be gained using music software and burning their music to CD.’

The Art and Communication lecturer from HMP Noranside, a prison that did not offer music classes in the Learning Centre, gave an extensive report of a music project led in the prison by a community volunteer:

‘Singer/songwriter Michael Marra came to Noranside throughout the whole of last year and worked with a group of men to produce a CD of 10 songs, written and sometimes played and sung by the men. It was not a money making project. When the 500 CD’s are produced (we are currently holding fundraising events to pay for them) Michael intends to hand them out to his music colleagues and radio people to show what can be achieved working with prisoners and music. He hopes to gain a lot of positive publicity, which might help fund and encourage future projects. This was an extremely positive learning experience for the group who bonded and helped each other with both the writing and performing. Michael came in his own time and was not paid. This is the first time in my twelve years working here that anything musical has seen achieved and in my opinion should be much more.’

Lastly, the LSE manager from HMP Shotts reported how prisoners’ engagement with music affected other parts of prison life and expressed his opinion on certifying music classes in the prison:

‘Our music students have played at a variety of events from art exhibitions to Burns suppers to family fun days. We have worked with the college to try to certificate work, however, the learning of an instrument is more valuable to the student than any certificate.’

In summary, the survey succeeded in gathering information about current, and some past, music provision offered in the Learning Centres of Scottish prisons. Information on music classes, music tutors, one-off musical events, obstacles to providing music in prisons and how Learning Centre managers value music in prisons was also gathered. Eight out of 15 prisons had a current music tutor on staff at the time of the survey. A total of nine music tutors were working in Scottish prisons; seven were trained teachers, six were performing musicians and one was a volunteer. A range of musical activity was taking place in classes, the most reported being guitar instruction, and nine out of 15 prisons reported one-off music events that took place in prison. While the obstacles in providing music in prisons varied, the most often reported obstacle was lack of funding.

Five participants chose to make further comments about music provision in prisons. Three of these five comments were made by individuals who worked at a prison where music was not currently present and it was offered previously or they had worked at a prison before their current post where music was offered. Other participants discussed how music classes were used to engage prisoners who would not normally take up an academic course, how literacy skills learned in music could be transferable to other subjects and how prisoners in one prison (HMP Shotts) performed music learned in class for events for prisoners and their families at the prison.

Learning Centres' music provision was categorised under the following categories: previous, current, and planned. Seven out of the 8 Learning Centres that

offered music classes were located in prisons in Scotland's Central Belt; the area of Scotland that is most densely populated. These prisons were HMP Cornton Vale, HMP Edinburgh, HMP Greenock, HMP Kilmarnock, HMP Perth, HM YOI Polmont and HMP Shotts (see Figure 3.5).



Figure 3.5: Map to show locations of prisons in Scotland²

² This map was accessed 28 October 2009 from the Scottish Prison Service website (www.sps.gov.uk). HMP Addiewell opened in December 2008, four months after all surveys were returned. In addition to prisons this map also identifies SPS Headquarters, Central Stores and the SPS training college, which is located on the site of HM YOI Polmont.

The three prison LSE managers who reported never having music classes offered in the Learning Centre (HMP Castle Huntly, HMP Noranside and HMP Peterhead) were all located along Scotland's Northeast coast. Located in between two of these prisons was HMP Aberdeen, where music classes did not currently take place but had done so in previous years. Visits to a prison in each category of provision (previous, current, and planned) were organised with the aim to learn more about the possible difference in Learning Centre environments of various music provision and to conduct follow-up interviews with Learning Centre managers in prisons at these various stages.

3.5 Prison Visits and Follow-up Interviews

Three prisons were chosen for a visit to conduct follow-up interviews with Learning Centre staff about music programming; two of them were located on the Northeast coast of Scotland where survey results showed all prison Learning Centres that had never offered music classes were located. The following prisons were chosen:

1. HMP Aberdeen, previously had music classes off and on for five years. No current classes were offered.
2. HMP Perth, current long-running music programme.
3. HMP Peterhead, a prison that had no music programme at the time but reported detailed plans for implementing one.

The purpose of the prison visits and interviews with Learning Centre staff was to find out if the Learning Centres in HMP Aberdeen (previous provision) and HMP Peterhead (planned provision) were in any way different from HMP Perth (current provision), where the Learning Centre has provided guitar classes for the last twenty years.

Semi-structured interviews were conducted with the LSE managers at HMP Aberdeen and HMP Peterhead, prisons that had no current music teacher, and with the music teacher at HMP Perth, who taught guitar classes at the prison for 20 years. Initial interview questions focused on logistical questions about the interviewee in relation to their position in the Learning Centre and prisoners' interaction with the Learning Centre. All interview participants were asked the following questions:

1. How long have you been working at (prison name)?
2. How many individuals does the prison hold?
3. How many prisoners come to the Learning Centre?
4. What is the prisoner profile here?

Aside from logistical information gathered on each prison population and a description of the Learning Centre and its facilities, the interviews were not identical as questions for each interviewee related directly to their responses on the survey. In this way, the interview served as an extension of the survey, an opportunity to clarify in more detail the individual music profile of three prisons and the Learning Centres in which they took place. These profiles are presented individually in the following sections.

HMP Aberdeen

HMP Aberdeen is for short-term prisoners, one to four weeks being the typical amount of time prisoners spent there. On 1 August 2008, the day of the interview, 204 men were incarcerated there. HMP Aberdeen's Learning Centre is located in its own small building, situated between the residence halls and the prison work sheds. There were four classrooms in the building, all on one level. There was also a small office for the Learning Centre manager, a small kitchenette, a toilet for the staff and a toilet for the prisoners. It was in the Learning Centre that the interview with the LSE manager took place. There was also an opportunity to speak with a couple of the prisoners during the tea break.

Music classes, which consisted of guitar lessons and lessons in reading music, were offered within the Learning Centre until approximately three years previously when funding for the classes ended. The Learning Centre did not have a music teacher on staff at the time of the interview and the prison, as a whole, had not had any recent music events. The LSE Manager said that he thought the guitars might still be within the prison: 'One man passes it on to another when he leaves.' This statement was confirmed later, when speaking informally with a prisoner; the researcher was told that it was not uncommon for a guitar to be 'passed around the hall.'

When asked why music classes had stopped, the LSE manager said it was due to a lack of funding. The LSE manager had reported his opinion on the value of music in prisons in the survey as follows: 'I think if money was available it would be

an asset to have some music provision. However, when money is an issue I do not feel it would be valuable to include music at the expense of more traditional literacy classes.’

In addition to discussion of classes offered in the Learning Centre, the LSE Manager also spoke of the need for appropriate teachers in the prison classrooms. Asked to explain further, he replied, ‘School teachers don’t make the best prison teacher or community teacher.’ He went on to describe how teachers in prisons need to embody a different teaching method, one that is not representative of a ‘school teacher,’ as many individuals in prison had had difficulties with that environment or had left school altogether.

When speaking to a couple of the prisoners informally during their tea break, one individual complained about the current lack of music classes, saying, ‘Music will save you in the jail.’ He went on to explain that while literacy and maths classes were important, music was what kept him ‘in a good place’ in his mind.

HMP Perth

HMP Perth, Scotland’s oldest prison, was completed in 1859 (Cameron 1983, p. 99). Perth Prison held approximately 750 prisoners on 4 August 2008. Most of the men were over 21 years old and were on remand or convicted.

The Learning Centre, which was referred to as the Links Centre, consisted of four classrooms, one art room, one teaching kitchen complete with cookers, sinks and a dining table, one computer lab, and a sizeable staff room. The Links Centre ran two introductory sessions to the Links Centre each day for prisoners who wanted to

take part in education. This involved tutors going to the halls to tell newly arrived prisoners what the Links Centre had to offer in terms of classes. Every prisoner who came into the Links Centre had to go through an introductory session where they completed registration paperwork for Carnegie College, took a literacy and numeracy test, and learned in more detail about the classes offered. The LSE manager reported that approximately 200 men went through the Learning Centre every week.

Perth Prison had offered guitar classes for 20 years and at the time of the survey, offered two guitar classes – beginning and advanced – that were led by two different teachers. The beginning guitar class was held on Monday afternoons and the advanced guitar class took place on Wednesday mornings. Both classes lasted for 2.5 hours and, as with most classes in prisons, there was a maximum of eight men in each class. The Learning Centre also hosted one-off music events, which were reported as well received by the prison community.

The opportunity was available to interview one of the music teachers during my visit. She had worked in Perth prison for 24 years. She was a trained teacher, not a performing musician, and also taught other subjects in the Learning Centre, mainly literacy and Scottish History. She had taught the beginning guitar class for 20 years. Her class consisted of teaching the men how to play guitar from a collection of songs that she ‘built up over the years’ and she noted that she had ‘had to replace songs with more popular tunes’ recently. The music teacher reported that she worked in prisons when local colleges used to provide education to the prisons. She remembered there being ‘One huge network across Scotland. There was a conference

once a year where we would exchange materials and network with other teachers', which she reported was not in place any longer.

The second music teacher taught advanced guitar and had worked in the prison for four years. He was a performing musician, not trained in teaching, and taught no other classes in the Links Centre.

HMP Peterhead

The construction of HMP Peterhead began in 1886; it received its first set of prisoners in 1888 and was built entirely by prison labour (Coyle, 1991, p. 85). At present, Peterhead is exclusively for male offenders over 21 years of age who have been convicted of a sex offence or related crime. At the time of interview, 1 August 2008, 304 men were being held in Peterhead.

The Learning Centre consists of three classrooms, a library containing books, CDs and DVDs, and a small office for the manager. The LSE manager reported that 40% of the prison population attended the Learning Centre. While the Learning Centre did not offer music classes, nor had they done so in the past, some of the men had their own guitars in their cells.

The LSE manager at HMP Peterhead hoped to offer a music course in the future. He suggested that the classes should last for the normal class length, which is 2 hours and 45 minutes, and the men should receive qualifications or certification from Motherwell College. He anticipated that 7-8 students would be the appropriate number of participants and the class would focus on basic reading skills, through a band format, and working with others towards a performance on the instruments

learned. He suggested the band would consist of prisoners, officers and the LSE manager himself.

The LSE manager reported that music was not, nor had ever been, part of the curriculum in the learning centre at HMP Peterhead. Nonetheless, music was known to have a role in many of the prisoners' lives (musical recordings and instruments were utilised in men's cells), the prison environment (music concerts hosted by SPS or the learning centre) and the LSE manager, who was a musician himself. The LSE manager recognised an environment where music already had a role and saw fit for expansion. He reported that he only needed the funds and support of SPS to include music as part of the curriculum.

The prison had hosted music concerts for prisoners in the past, which were jointly organised by SPS and the LSE Centre. Prison officers and other employees had participated and the prison community had found the events 'favourable.' The LSE manager felt music in prisons was valuable 'as a vehicle for improving self-esteem, working in groups and problem-solving.' He went on to say, 'I think there's an awakening in the criminal justice system' in response to the role of music and other arts in prisons.

HMP Aberdeen (holds approximately 204 prisoners) and HMP Peterhead (holds approximately 304 prisoners) are smaller in size to HMP Perth (holds approximately 750 prisoners). The Learning Centre at HMP Perth had by far the largest space, number of classes offered and most updated materials. This does not indicate that smaller prisons cannot offer music provision, as HMP Aberdeen did offer music for a number of years. However, LSE managers at smaller prisons, when

faced with decisions about curriculum in relation to the number of classes they can offer, might choose to not include music in favour of more traditional classes.

3.6 Discussion

The survey described in this chapter was the first step in documenting music provision in Scottish prison's Learning Centres and the value of such provision as seen by the LSE managers. The primary aim of this survey was to find out what music activity, if any, took place in Scottish prisons. This research began because, despite the growing body of literature on arts in prisons in the rest of the UK, little documentation on music provision in Scottish prisons could be found. Following the survey, visits and interviews with Learning Centre staff in three prisons were made.

Survey results showed that eight out of 15 Scottish prisons offered music courses or projects in 2008, which took shape in a range of musical activities (e.g., composing music, learning how to read music, DJ workshops, and learning how to play musical instruments). This information was not recorded anywhere on the websites of the Scottish Prison Service or the contracting colleges – Carnegie College and Motherwell College – that provide education in Scottish prisons. It is possible that this information was not recorded because the previously mentioned institutions did not think it necessary or important to document arts activity. Another constant concern is the public's negative reaction to arts provision in prisons, which might influence organisations' fully disclosing course descriptions in the public domain.

The survey results also showed that at the time seven prisons did not offer any music classes or activity in the Learning Centres. However, all seven prisons did report having had music activity in the past or having held one-off events that took place outside of the Learning Centre, meaning they were organised and paid for by the Scottish Prison Service. This suggests that every single prison in Scotland has been engaged in musical activity at some point. Thus, there are two ways in which organised music activity or programmes can be found in Scottish prisons: 1) music is offered as part of the education curriculum by a contracted education provider or 2) the prison service hires outside organisations, mostly charitable or independent groups, to come into the prison to provide music projects for a specific amount of time. Contracted education providers have also hired outside organisations to run programmes in conjunction with their own programme delivery.

The second aim of the survey was to find out if Learning Centre managers found music valuable to have in prisons, and if so, why. All survey participants replied 'yes' to music being valuable and listed a variety of reasons for it being so: music classes increase the range of curricula offered by the Learning Centre; music can be a distraction, or a release from the stress of, prison life; music courses engage prisoners in or provided a way for prisoners to access education; music classes can increase participants' self-esteem or self-worth; and the discipline acquired in learning how to play a musical instrument can transfer to other areas of learning.

Despite the positive benefits music believed to afford prisoners, LSE managers listed many obstacles to providing music in prisons, especially the high turnover of prisoners who attend education, the shortage of musical instruments for

prisoners, appropriate space for classes to take place, issues of time for practising, supervision, noise, and sufficient funds to finance the running of music projects. Much of the data from the survey, as Munn and Drever (2004, p. 5) suggest often happens with small-scale questionnaires, ‘describe [d] rather than explain [d] why things are the way they are.’ On one hand, this was exactly what the survey was meant to do: to find out what music, if any, was happening in Scottish prisons. Further research is needed to determine whether the Learning Centre’s ability to offer music provision is determined by the individual prison environment that it is located in.

The three LSE managers who worked at Learning Centres where music classes were not offered all submitted statements at the end of the survey about their personal involvement with music provision in their learning centre in previous years or in other Learning Centres where they previously worked. Knowledge of music provision in prisons can travel with individuals when they change placements within the prison system and if that provision is not documented then it is possible that it will be lost.

LSE managers’ responses echoed current literature that supports the use of the arts in prisons as an alternative way to engage prisoners in education (Cox and Gelsthorpe, 2008, p. 2; Wilson & Logan, 2006, p.18; Hughes, 2005, p. 13; Clements, 2004, p. 173), and specifically, that arts education has the potential to improve prisoners’ literacy skills (Ash, 2009; Greenhalgh, 2007). However, there is still much research to be done on how music – and the other arts – can develop prisoners’ literacy skills, what exactly is meant by ‘literacy skills’, and whether the possible

development of literacy skills for prisoners should be the reason that music education has a role in prisons in the first place.

Visits made to HMP Aberdeen, HMP Perth and HMP Peterhead proved useful in understanding the environment of the three prison Learning Centres in relation to music provision. Future studies could include more structured interviews with Learning Centre staff as well as involving Scottish Prison Service staff and prisoners by interviewing them about their interaction with the Learning Centre.

There were some limitations with this survey that did leave room for further exploration. The views of the LSE managers who took part in the survey focussed mostly on current music provision in the prisons within the Learning Centres. A more comprehensive study could be undertaken to document the various music projects that have taken place in Scottish prisons, including provision that takes place outside of the Learning Centre. This more inclusive study would need to gather information from not only individuals working in prison education, but those working in SPS as well.

3.7 Conclusion

Results from the survey showed that despite a lack of documentation, music activity does take place in Scottish prisons and has done so intermittently for many years. There is a growing literature on the arts in prisons and this survey contributes to the first documentation of music activity in Scottish prisons. This survey may also be the first to gather information about music practice that is provided from within the

prison – by tutors hired by contracted education providers – as opposed to outside organisations that work with prisoners for short periods of time.

Two benefit of music provision as reported by LSE managers, the ability of music courses to engage prisoners in education and to increase participants' self-esteem, are explored further in the following chapter. Finally, it has not gone unnoticed that the majority of individuals involved in this survey, albeit with the exception of one tutor, were not music tutors or prisoners taking part in music classes or projects. These two perspectives are discussed in more depth in Chapters 4 and 5.

Chapter 4 Engaging Young Offenders in the Arts: Polmont Study 2009

As discussed in Chapter 2, most research on arts provision in prisons focuses on outside organisations going into a prison to deliver programming. A lack of information on arts provision offered from within the prison led to the evaluation of an outside practitioner working alongside education staff hired within the prison. Similarly, the review of evaluation methods used in arts programming for prisoners greatly influenced the planning of the evaluation methods used in this study as a range of outcome measures were chosen to document possible benefits for participants.

Hughes (2005, p. 32), in a review of research on arts evaluations in prisons, found that arts programmes can offer young offenders and young people who are at risk of offending the opportunity to develop a more positive attitude towards learning and to improve on a range of personal and social skills. The present research study looks at the development of these skills for Scottish young offenders.

4.1 Introduction

Loucks *et al.*'s (2000, p. 3) survey of 348 young offenders in Scottish prisons showed that 76.2% had a history of recurring school truancy, 43.6% had attended

special schools (e.g., care or residential schools) and 32.7% attained no formal educational qualifications before leaving school. The high number of young offenders who have had negative experiences at school might give some indication as to why prison education departments often struggle to engage, and retain, those prisoners who may need education opportunities the most. In recent years the arts have been presented as an inviting method of entry into the prison education department for young offenders whose previous experiences with education in their formative years may not have been very positive (Wilson and Logan, 2006; Greenlaugh, 2007).

The primary aim of this study was to use a combination of outcome-based measures and interviews in hopes of presenting a fuller representation of a young offender's experience in an arts project in prison. Additionally, both arts projects centred on group-based work that led towards a final goal (e.g., a performance or art piece). Arts-based group work has been found to benefit prisoners in developing better social skills (Cohen, 2007a; Hughes, 2005) and feelings of personal well-being (De Viggiani, Mackintosh and Lang, 2010; Digard, Gravin von Sponeck and Liebling, 2007).

Previous research shows that arts studies in prisons work better when the entire staff is alerted and informed about them (Digard, Gravin von Sponeck and Liebling, 2007, p. 14). A secondary aim of the project was to conduct an effective arts intervention study in co-ordination with the Learning Centre staff in the delivery and running of arts courses. Most research on arts provision in prisons highlights outside organisations that go into prisons to lead workshops and programs. Tutors

who work in prisons on a regular basis encounter constraints that outside organisations that come in oftentimes do not have to face. For example, a morning class in HM YOI Polmont is scheduled to last for three hours. A decision was made to comply with the class timeframe, as opposed to asking for shorter sessions, to observe if the length of session times had a positive or negative effect on participants' involvement with the project.

This study was designed to explore a range of potential benefits of music and art sessions for young offenders, including the possible development of literacy skills, participants' self-esteem, self-control, self reported emotional state, engagement with education and behaviour. Drama sessions, and not art, were outlined in the original study application to the Scottish Prison Service. However, the drama tutor left the prison before the commencement of the project. It was then that that one of the art tutors working at Polmont expressed their interest in taking part in the project.

4.2 Method

Participants

Three groups of participants were formed for this study: a music group, an art group and a control group. Study participants were young males aged 17-21 years (mean age 18.2). The study was designed to have 10 men in each of the groups. Thirty men signed up to participate in the project. Nineteen men attended the first pre-testing

session, two of whom withdrew after taking part in the pre-tests (music and art groups). This left seventeen men who participated in the project, fourteen of whom completed the project. The three men who withdrew from the project did so for various reasons: one was transferred to HMP Edinburgh in Week 3 (music group) and two other men chose to drop out in Week 4 (music group) and Week 7 (art group) because the class sessions took place during their work party (e.g., daily jobs and/or workshops in plumbing, forklift, laundry, etc.). The fourteen men who completed the project were in the following groups: music group (n=4), art group (n=5) and control (n=5).

An aim was to recruit men with low literacy. Participation criteria also required that the men had never participated in a music or art class at Polmont previously and that the men had to be sentenced for the duration of the project. This was done in an attempt to lessen the dropout rate for the project, as often occurs when conducting research in prisons (Miles and Clarke, 2006, p. 24). If they had a preference for one group, the men were encouraged to choose the group they wanted to participate in. Out of the nineteen men who committed to taking part in the project, six chose music and five chose art. Participants who did not have a preference were randomly allocated to the music, art or control group.

HM YOI Polmont

This project was conducted at Her Majesty's Young Offender Institution (HM YOI) Polmont in Scotland, where the Learning Centre was managed and staffed by Motherwell College. HM YOI Polmont incarcerates young men aged 16–21. At the

time of this study, the prison's maximum capacity was 712 prisoners and it held men for a variety of sentences: untried, remand, short term and long term. Music and art sessions took place in the prison's Learning Centre and lasted for three hours. Art sessions took place in one of the two designated art rooms. There being no designated music room; music sessions took place in one of the multipurpose rooms in the Learning Centre.

Project Design

As a key part of the project design, Learning Centre Administration staff members were asked to suggest prisoners with low literacy skills to participate in the project. This project took place over ten weeks and included eight weekly sessions in music and art in between pre-testing and post-testing sessions with all participants. Sessions were held every Tuesday (music group) and Thursday (art group) from 8.30 a.m. to 11.55 a.m., with a 15-minute tea break. The testing sessions were also held during these times. Men in the control group took one class per week in Numeracy & Maths or Communication & Literacy during the study. All sessions lasted 3 hours, as this was the schedule to which all the morning education classes were required to adhere, in support of the prison's daily route¹.

Participants received and signed an informed consent form detailing the purpose of the study and assuring confidentiality (see Appendix B.1). Considering expected low literacy amongst participants, the consent form was read aloud to all prospective participants and time was given for questions and discussion about the

¹ The daily route refers to the movement of prisoners from their cells to other parts of the prison to take part in work parties or education classes.

project. Participants were also informed that their involvement in the project was entirely voluntary and they were free to withdraw at any time.

Recruitment and Selection Process

Posters promoting the project were placed in the Learning Centre classrooms and residential halls in the two months leading up to the project's commencement. This is a practice the Learning Centre staff perform regularly when promoting classes and projects. Additionally, visits were made to the halls and work party sheds to inform the men about the project. This was done in an effort to encourage prisoners who might have never been involved in education in the prison to participate. This meant that participants came to the project via three different routes: 1) from seeing posters placed throughout the prison, 2) after hearing about it through the informal visits in the halls and work sheds and 3) by suggestion of the Learning Centre staff.

Informing the Prison Community

An email was sent to the Scottish Prison Service staff and to the Motherwell College Education staff to inform everyone about the project (see Appendix B.2). Staff members from both institutions were invited to contact the researcher if they had any questions or were interested in learning more about the project. Two replies were received; one officer wanted to introduce himself and express his support for the project and another officer shared some information about previous music provision that had been a part of programming provided by YouthLink, a national agency for youth work and initiatives in Scottish communities. YouthLink was contracted by the

Scottish Prison Service to design and implement youth work programmes for young offenders in 2002-2007 with the aim was to essentially run a youth club inside the prison. Therefore music, as well as drama and art provision was included in YouthLink's programming because the young men in the prison requested it. An evaluation by YouthLink does not specify exactly what music provision was offered, only that music succeeded in achieving part of the programme's objective to provide programs that aided young offenders in developing social skills (YouthLink, 2007, p. 19).

Teaching Staff

A team of three individuals led the music and art sessions. This included Alice MacFarlane, art tutor in the Learning Centre; myself, music tutor in the Learning Centre; and John Milner, a visiting practitioner who teaches music in an Independent school for children with social, emotional and behavioural difficulties. MacFarlane led all of the art sessions and was assisted by Lorna Callery, the Reader in Residence at Polmont, for five sessions. I led all of the music sessions, of which Milner co-taught three. One Learning Centre staff member led the sessions for the control group.

My role in the study was what Robson calls the 'practitioner-researcher' (2002, p. 219). This practitioner-researcher role comes with advantages that are not typically attainable by an outside researcher coming into a new environment for the

first time, including an easier approval and implementation process.² All tutors had previous experience working in prisons and had completed safety training required by the Scottish Prison Service.

4.3 Music and Art Sessions

Session Aims

The main aim of the arts sessions was to engage the men in creating music and art within a group context. It was necessary for some individual work to take place (e.g., practising a guitar riff) however this work was done with the intention of coming back together as a group.

Music Sessions

The main objective of the music project was to form a band and record some songs for a final project. The men were able to start practising the guitar parts for songs almost immediately by playing in open tuning (E chord – E B E G# B E) and using a notation method developed by Milner. Using this method, a sticker identifying the names/numbers of the chords is placed on the neck of each guitar so that each participant can see which chord corresponds with which fret (see Figure 4.1 and Figure 4.2).

² Being employed in the prison at the time of my application to SPS, and for 8 months previous, made it logistically easier for SPS to approve the project, as I already had disclosure and breakaway training.

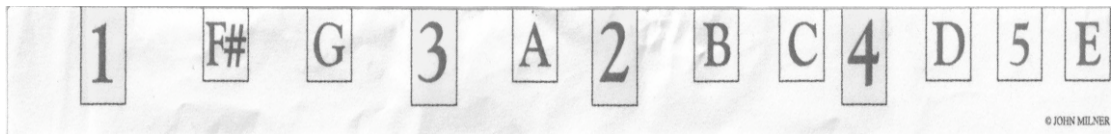


Figure 4.1: Photograph to show Milner's open tuning chord sticker



Figure 4.2: Photograph to show participant playing a chord in open tuning

Song sheets containing the lyrics and corresponding chords (not traditional music notation) were given to each participant (see Appendix B.3). In the first session, Milner taught the group how to read the lyrics and chords together and showed the men how to switch to another chord by demonstrating where the chord changes fit into the lyrics of the song. The men found this method enjoyable as they could very quickly play a song that they recognised and this encouraged them to

continue practising throughout the session. In addition to the guitar, one participant learned how to play the bass guitar and one participant, who had some previous experience playing in a pipe band, played the drums.

The entire group received a recording of the songs and lyric sheets at the end of the first class, which they were allowed to take back with them to their cells. Later in the project, arrangements were made for the men to borrow guitars from the Learning Centre so they could practise in between classes. Each week the guitars in the halls were checked to ensure they were properly tuned, and strings were replaced if needed.

As the weeks progressed, the group practised a selected number of songs chosen by the men from a collection of proposed music that had been identified by Milner and myself as achievable to play within the timeframe of the project. The criteria required that the song demonstrate the system very well (i.e., chord progressions fell within open tuning), the song worked well with the instrumentation we had available (vocals, guitar, bass and drums) and the participants liked the song. Individual practice time typically happened during the first part of each class and then the men came together after the tea break to work on the songs as a group (see Table 4.1 for a summary of each music session during the project).

Date	First Part	Second Part
06/01/09	Introductory Session. Completed Consent Forms. Pre-Testing.	How to tune a guitar and basic chords. Introduction to Garageband
13/01/09 (Dr. Milner present)	Learned how to tune a guitar in open tuning. Worked on <i>Summer of '69</i> in open tuning. Participants practised their parts individually while Milner and Anderson assisted with questions and listened.	Discussed which songs the group wanted to work on for the project and decided on <i>When I Come Around</i> , <i>500 Miles</i> and <i>Summer of '69</i> . Reviewed <i>Summer of '69</i> as a group.
20/01/09	Reviewed tuning and playing in open tuning and how to record vocals and instruments in Garageband.	Worked on writing lyrics. Recorded rap using Garageband.
27/01/09	Practised individual parts for <i>When I come Around</i> and <i>500 Miles</i> .	Practised songs as a group.
03/02/09	Reviewed <i>When I Come Around</i> and <i>500 Miles</i> . Began working on <i>Amazing Grace</i> .	Group Practice
10/02/09 (Dr. Milner present)	Introduced new songs <i>Cigarettes and Alcohol</i> and <i>Wonderwall</i> . Review of songs from previous week.	Group Practice
17/02/09	Listened to songs chosen for the upcoming recording. Practised parts and group practice.	Group Practice. Reworked specific sections. Practised starting and stopping together. Recorded songs.
24/02/09	Review songs from last week.	Group Practice
03/03/09 (Dr. Milner present)	Final group practice of songs. Reviewed starting and stopping of songs. Recorded songs in Garageband.	Recorded vocal parts for songs. Listened and approved final tracks for CD.
10/03/09	Closing Session. Post-Testing.	Distributed copies of <i>Tuesday Mornings</i> to the participants. Discussion of what was next for the participants.

Table 4.1: Outline of music sessions

Rehearsing as a group is not immediately an easy task and it took some participants many sessions before they were actively rehearsing as a group (see Figure 4.3). During the eight sessions, the music group worked on five songs in this group format. The music group chose three songs to record for an album that they

titled *Tuesday Mornings*, named after the weekly session time. Each participant received a copy of the recording during the final session (see Appendix F).



Figure 4.3: Photograph to show group rehearsal in the music class

Art Sessions

The art group worked for eight weeks on a sculpture titled *Amarite or Amarang*³.

MacFarlane chose the title of the sculpture to represent the choices one has in daily life and the consequences of those choices; some positive, some negative.

MacFarlane designed the steel and ceramic sculpture to resemble a very large scroll because scrolls, MacFarlane noted, are very much part of prison culture and a theme

³ Am I Right or Am I Wrong?

she sees emerge constantly in her art classes. The sculpture consisted of fired stoneware cylinders threaded onto upright steel rods. The steel frame had glazed cylinders (18” diameter) forming pillars at either end (see Figure 4.4).

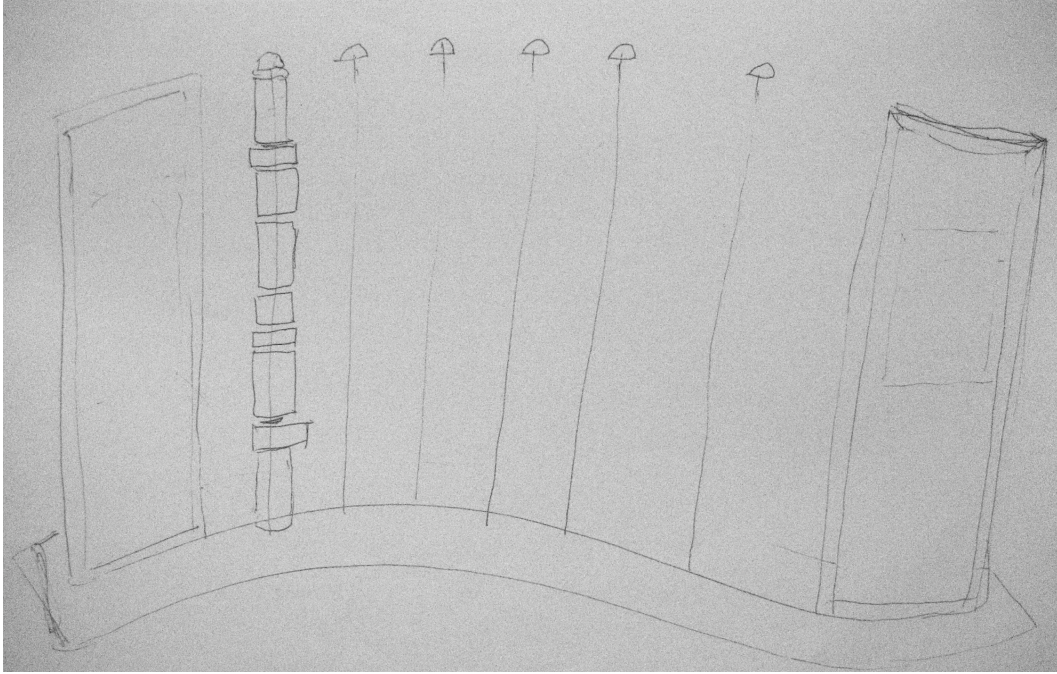


Figure 4.4: Photograph to show MacFarlane's sketch of the sculpture Amarite or Amarang

The body of the sculpture was made up of the small cylinders, each of which had a powerful or emotive word stamped on it, such as ‘neglect’ or ‘reputation’. The text was then painted in different shades to correspond with its place in the sculpture. The cylinders could then be turned and viewed from multiple directions.

Lorna Callery, Reader in Residence at HM YOI Polmont, attended the first hour of the art sessions during Weeks 1–3, 6 and 8 to lead the men through writing exercises that aided in choosing text for the sculpture (see Appendix B.4). Once the text was chosen, the men made the cylinders in the sessions that would later be

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It was not uncommon for the art group to discuss issues related to the text they were stamping on the cylinders as they worked in the sessions. Conversations were informal and happened naturally during the process of making, stamping and painting the cylinders (see Figure 4.7). In the fourth session, a sketch was made of the sculpture (to scale) so that each cylinder could be coloured in when it was complete. This proved a good visual aid for the group to see the progress being made and how much further work needed to be done to complete the sculpture.



Figure 4.7: Photograph to show art group making and painting cylinders

The cylinders were complete by the eighth session. Unfortunately, due to a delay with the metalwork needed for the sculpture's frame, the piece was not completed before the project's conclusion. Participants used the second half of the

final session to work on individual art projects. See Table 4.2 for a complete schedule of the art sessions.

Date	First Part	Second Part
08/01/09 (Ms. Callery present)	Introductory Session. Completed Consent Forms. Pre-Testing.	Discussed sculpture project. Group discussion about choices and words to be used on cylinders.
15/01/09 (Ms. Callery present)	Reviewed list of words for cylinders. Writing activity: pick a word from the list to use as a platform for a story. Use a mind map to develop ideas.	Began rolling out clay cylinders. Lesson on how best to work with the clay. Began stamping words from the list onto the cylinders.
22/01/09 (Ms. Callery present)	Writing activity: use short story from last week to make a poem.	Continued work on shaping cylinders and stamping words.
29/01/09	Drew large sketch of the finished sculpture for wall, to more easily keep track of how many cylinders were left to make. Shaped and stamped cylinders.	Shaped and stamped cylinders. Much class discussion on 'life choices', which naturally came up due to the words.
04/02/09	Researched more words to use for the cylinders (using the dictionary). Shaped and stamped cylinders.	Shaped and stamped cylinders.
12/02/09 (Ms. Callery present)	Reviewed and polished 'Choices' poems from two sessions previous.	Shaped, stamped and painted cylinders.
19/02/09	Shaped, stamped and painted cylinders.	Completed cylinders.
26/02/09 (Ms. Callery present)	Final writing activity: review poems. Some read out loud to class.	Began sanding plastic cylinders (to be put in between clay cylinders). Some participants worked on individual art projects (sketching and painting).
05/03/09	Group discussion on final steps for sculpture and what happens next (clay cylinders to be fired at the Glasgow Art School and sculpture assembled in the new welcome hall when complete).	Individual projects (sketching and painting). Discussion on what happens next for the participants. Will they continue with an art class? Can they make art when released?
12/03/09	Closing Session. Post-Testing.	Worked on individual projects.

Table 4.2: Outline of art sessions

4.4 Measures

Instructions for measures were administered verbally to allow for any literacy difficulties. A small interview room in the Learning Centre was used so participants could complete the interviews and measures privately. As noted in Chapter 2, outcome measures can give an account of an individual's growth on a specific task or skill, however they often do not reveal why or how this change occurs. Thus, an attempt to employ outcome measures, alongside participant interviews, was made to give a fuller representation of participant's experiences. Detailed reasons for each outcome measure chosen are explained below.

Dyslexia Adult Screening Test

Seven out of 11 sub-tests from the Dyslexia Adult Screening Test (DAST) were used as a quick assessment of participants' literacy levels and related skills. This short screening measure (Fawcett and Nicolson, 1988) for adults is used to determine whether further dyslexia testing is needed. This measure was chosen for its brevity and reliability. More comprehensive tests (e.g., Wide Ranging Achievement Test (WRAT)) were considered but dismissed as they were impractical to administer within the time constraints.

The following DAST sub-tests were selected: one-minute reading, one-minute writing, nonsense passage reading, backwards digit span, rapid naming and phonemic segmentation. A two-minute spelling test was also created, which used a

list of 20 high-frequency words that appeared in the song lyrics and words used in the music and art sessions (see Appendix B.5).

Emotion Scale

This scale (Wilson, Caulfield and Atherton, 2008) was the only measure in this study originally designed to assess prisoners’ emotional state after participating in a music project and it was chosen for this reason (see Appendix B.6). The measure asks participants to rate on a five-point Likert scale (see Figure 4.8) how strongly they felt the following emotions in the last week: anger, anxiety, boredom, depression, loneliness, moodiness, sadness, shyness and stress – for a total of nine negative emotions – plus three positive emotions: calm, contentment and happiness. The following open-ended question was added to the measure, ‘Was there anything special that happened in the last week?’.

Angry	Anxious
1. Strongly Disagree	1. Strongly Disagree
2. Disagree	2. Disagree
3. Neither agree nor disagree	3. Neither agree nor disagree
4. Agree	4. Agree
5. Strongly Agree	5. Strongly Agree

Figure 4.8: Excerpt of Emotion Measure (Wilson, Caulfield and Atherton, 2008)

Locus of Control of Behaviour Scale

This measure (Craig, Franklin and Andrews, 1984) is commonly used in prison studies. The questionnaire asks individuals to self-report their feelings of control over their own behaviour by responding to seventeen statements. For example, the first statement is: *I can anticipate difficulties and take action to avoid them*. Participants rank the extent to which they agree with each statement using a six-point Likert scale (see Appendix B.7).

Rosenberg Self-Esteem Scale (1965)

This measure is used to identify a person's perception of his or her own self-esteem. Although originally designed for adolescents, it is known for its validity and reliability with diverse populations and was used in a previous study at Polmont (Loucks *et al.*, 2000) to define characteristics of young offenders in Scotland (see Appendix B.8). Participants are asked to read ten statements with regards to their self-worth and choose from the following four answers: 'Strongly agree', 'Agree', 'Disagree' or 'Strongly disagree'. For example, the first statement is: *I feel that I am a person of worth, at least on an equal plane with others*. Answer responses correspond to a point value (0-3) and five questions are reversed in valence. Points are tallied to correspond with a 0-30 range, with the normal range between 15-25 points and scores lower than 15 indicating low self-esteem.

Interviews

Participants were interviewed after the project at the same time as the post-measures were completed. Interview questions for the participants centred around three key areas: participants' expectations and opinions of the sessions; participants' feelings of belonging to the group; and the reasons why participants may or may not recommend the music and art sessions or education to other men in the prison (see Appendix B.9 for a complete Interview Schedule and Transcripts). A MicroTrack 24/26 audio recorder was used for recording the interviews, which were conducted with the men individually in one of the Learning Centre's interview rooms or classrooms. Additionally, interviews were conducted with the arts practitioners, Milner and MacFarlane, after the conclusion of the study to gather their opinions of each project (see Appendix B.10 for Tutor Interview Transcripts). The following questions were asked:

1. Was the project what you expected?
2. Can you describe what happened in this project?
3. What were the sessions like?
4. What were your aims during the sessions?
5. How were the sessions different or similar to classes you've led before?
6. Can you describe your teaching method?
7. People sometimes talk about process vs. product in projects like this. Is there an area that you're more focused on?
8. Do you think music sessions are valuable to have in prisons? Why?

9. Do you think there is something particular that music/art offers for prisoners or is it generally education that is positive for them?
10. Do you think your method of teaching is special or different in any way to standard music/art teaching? Do you need to alter it in any way for the prison environment?
11. The project is going to happen again. What would you do differently?
12. Did you learn anything from the project?
13. Do you have any final thoughts about the project?

Profiling Data

Behaviour and Education Engagement records for the participants were accessed for three periods of time: (1) three months before the project commenced; (2) during the project; and (3) three months after the project's completion.

Profiling data was gathered on participants' behaviour, as recorded by the prison, and prisoners' engagement with education as recorded by the Learning Centre. Prison staff can file a Behaviour Incident Report (BIR) when a prisoner has broken a prison rule. These records were consulted for all participants in the project.

The records system in place at the time of this study did not retain information about prisoners' participation in education courses once a prisoner was released; essentially, after prisoners have been released from prison their records of education engagement are erased. However, handwritten class lists are kept in storage. These records were reviewed over a number of days to ensure that men who had participated in the project and had been liberated (n=5) were accounted for.

4.5 Results

This section outlines the results of the Dyslexia Adult Screening Test, the Emotion Scale, the Locus of Control of Behaviour Scale, the Rosenberg Self-Esteem scale, the interview responses and the Behaviour and Education Engagement profiling data. The interview room used for testing was immediately next to the room where a music class took place and participants were often distracted by the noise. Unfortunately, this appeared to affect their ability to focus during the interview sessions and while completing the measures. Additionally, the numbers of participants in each group were much smaller than expected (4-5 in each group instead of 10) and the music group had considerably lower-literacy participants than the participants in the art and control groups. These all severely limit any interpretable comparison between the three groups and the pre and post time points. Thus, no inferential statistics are reported on the data. Group means and are reported for each measure and the raw mean increase or decrease of scores is shown for each group. In addition, three case studies are given of individuals and their experience and individual scores.

Dyslexia Adult Screening Test

The DAST pre-tests identified that the participants did not have the expected difficulties with literacy – all the men were able to read and write sufficiently well. In addition, the pre-test data revealed that the groups were not matched for literacy

skills. As shown in Table 4.3, the mean score in the music group was much lower than in the other two groups on the one-minute reading pre-test: music (72.0), art (100.0) and control (102.4).

The pre to post-test results on the DAST measure were quite variable, although mean scores on the backward digit span test improved the most in all three groups: music (56.3%), art (16.7%) and control education (20.0%). The music group showed mean improvements on every measure, with large improvements on the rapid naming test (11.9%) and one-minute reading test (4.3%), while the art group showed a large improvement on the rapid naming test (9.4%) and two-minute spelling test (4.0%), and an unexpected decrease in performance on the one-minute writing test (−9.2%). Similar to the art group, the control group showed a mean decrease in performance on the one-minute writing test (−10.6%), but the control group also had large increases on the phonemic segmentation test (16.0%) and the one-minute reading test (4.9%). It seems likely that the very small final group sizes, the unmatched group sizes and the noisy post-testing conditions contributed to this variability in the data, making it difficult to interpret the results.

DAST sub-test	Group	Pre-test Mean (SD)	Post-test Mean (SD)	% Change
One-Minute Reading	Music	72.0 (12.9)	76.3 (7.9)	4.3%
	Art	100.0 (15.9)	96.0 (9.7)	-4.0%
	Control	102.4 (14.2)	107.4 (13.7)	4.9%
Two-Minute Spelling	Music	33.8 (4.7)	34.0 (5.1)	0.6%
	Art	35.0 (2.4)	36.4 (4.8)	4.0%
	Control	37.6 (2.4)	37.6 (2.1)	-0.5%
One-Minute Writing	Music	23.0 (7.6)	23.8 (5.4)	3.5%
	Art	24.0 (10.6)	21.8 (9.9)	-9.2%
	Control	28.4 (5.2)	25.4 (2.5)	-10.6%
Nonsense Reading	Music	83.3 (1.0)	85.8 (3.9)	3.0%
	Art	84.8 (7.2)	87.4 (6.2)	3.1%
	Control	86.8 (6.9)	89.2 (6.4)	2.8%
Backwards Span	Music	4.8 (2.2)	7.5 (3.4)	56.3%
	Art	6.0 (2.5)	7.0 (3.8)	16.7%
	Control	7.0 (1.0)	8.4 (2.7)	20.0%
Rapid Naming	Music	29.3 (5.3)	25.8 (4.0)	11.9%
	Art	26.8 (4.2)	21.2 (2.5)	9.4%
	Control	28.4 (4.4)	26.0 (4.1)	3.0%
Phonemic Segmentation	Music	12.8 (1.7)	13.0 (2.7)	1.6%
	Art	12.0 (2.8)	12.4 (2.1)	3.3%
	Control	10.0 (3.2)	11.6 (3.2)	16.0%

Table 4.3: Mean scores (and standard deviations) for the DAST sub-tests

Emotion Scale

Data for the Emotion Scale was scored separately for the positive emotions (three items) and negative emotions (nine items), so that an increase in pre to post-test scores on the positive or negative emotion sub-scales represented an increase in the level of positive or negative emotions reported. Results (see Table 4.4) showed that the music group's mean sub-score of reported positive emotions had the greatest increase, of 2.0 points (20.0%), whilst in both the art and control groups, mean scores increased by 0.40 points (4.2% and 3.4%, respectively). For the negative emotion sub-scale, both the music and the art groups had a large decrease in negative emotions reported (mean decreases of 20.0% and 17.1%, respectively) whilst the

education group had no change in mean negative emotions reported.

Emotion sub-score	Group	Pre-test Mean (SD)	Post-test Mean (SD)	% Change
Positive (3 items)	Music	10.0 (2.45)	12.0 (1.29)	20.0%
	Art	9.6 (0.55)	10.0 (1.41)	4.2%
	Control	11.8 (0.45)	12.2 (0.45)	3.4%
Negative (9 items)	Music	22.5 (11.0)	18.0 (5.35)	-20.0%
	Art	25.8 (4.09)	21.4 (1.52)	-17.1%
	Control	23.2 (5.85)	23.2 (6.26)	0.0%

Table 4.4: Mean scores (and standard deviations) on the Emotion Scale

Locus of Control of Behaviour

Seven of the items in the Locus of Control of Behaviour measure are reversed in internality in order to reduce the ‘possible effect of social desirability’ in participants’ responses (Craig, Franklin and Andrews, 1984, p. 174). Once the scores for the seven items relating to internality were transposed, the seventeen items were scored for each individual (higher scores represent a more external locus of control of behaviour). The means and standard deviations were then calculated for the three groups (see Table 4.5). Mean scores in all three groups decreased from pre to post measures, indicating that participants had shifted to a more internal locus of control of behaviour, which is positive.

Group	Pre-test Mean (SD)	Post-test Mean (SD)	% Change
Music	28.5 (17.5)	26.3 (8.85)	-7.7%
Art	30.0 (11.7)	24.4 (8.56)	-18.7%
Control	23.6 (13.0)	21.8 (15.2)	-7.6%

Table 4.5: Means (and standard deviations) for Locus of Control of Behaviour

Rosenberg Self-Esteem Scale

Individuals' scores for the Rosenberg Self-Esteem Scale were calculated for the three groups. As previously stated, the possible range of scores is from 0 to 30 points, with scores between 15 and 25 representing the normal range and lower scores indicating low self-esteem. It can be seen that mean increases in self-esteem were found at post-test in all three groups, with the largest increase found in the music group (10.0%). See Table 4.6 for mean scores and standard deviations in each group on this measure.

Group	Pre-test Mean (SD)	Post-test Mean (SD)	% Change
Music	20.0 (4.97)	22.0 (4.69)	10.0%
Art	19.0 (3.39)	20.4 (5.18)	7.4%
Control	23.6 (5.03)	25.2 (6.14)	6.8%

Table 4.6: Means (and standard deviations) on the Rosenberg Self-Esteem Scale

Pre and post results were not available for all 30 participants who originally signed up due to individuals dropping out or being transferred to another institution, which affected the data when using inferential statistics. When the results were analysed in this manner, none of the measures showed significant differences between the three groups. For reference, the complete data collected are available in Appendix B.11.

Participant Interviews

Participants' expectations and opinions about the sessions

Music group participants reported the sessions as being 'different' and 'better' than they expected. Morgan⁴ said he 'thought it would be boring music' but found the sessions to be 'good', and 'more worthwhile' than other classes he had taken in the past, and he thought the 'people and the teacher made it good'. Sean found it surprising that he got to play the guitar 'all through the lessons' and Billy reported 'looking forward' to the weekly sessions. Sean described his experience of starting the project: 'I thought I'd come down just to have a laugh and that. Then I actually started to enjoy playing the guitar. And I've actually written my own tunes and that.'

In the art group, all five men reported being surprised to find that they were to participate in a group sculpture project (despite the information visits to the halls and work parties and the information session before the commencement of the project). Ian described his experience: 'I was expecting we would just be able to draw things but we were doing a big sculpture. It turned out to be quite good.' Chris felt similar to Ian in his experience with the project: 'I didn't really think I would [like it] at first but then I started going in there and I enjoyed it. Knowing something that I was doing was going where a lot of people would see it.' As the sessions progressed Chris felt more confident about the direction of the sculpture and looked forward to it being placed in the new visiting centre at the prison 'for years to come'.

In the education group, participants reported that they liked education classes in the prison more than they did in school. Steven recalled how in school he was 'just

⁴ All participants' names have been changed.

reading books and copying things' but in the education class at Polmont he got to write essays. Jamie reported that the teachers in the Learning Centre were more 'laidback', which is, he suggested, why he enjoyed them more. Euan reported that he liked the Maths and History classes he was taking at the beginning of the project but stopped when he had the opportunity to join a work party and receive wages. Gary reported that the tutors in the education classes were good because they were willing to assist the students when needed.

Participants' feelings of belonging to the group

All the men in the art and music sessions reported feeling 'like part of the group'. The most common reasons given were the following: knowing someone in the group already, playing and recording the instruments as a group, talking with other people in the group and working on the sculpture together. Men in the music group reported feeling like part of the group when they practised together and when they recorded the different instrumental parts for the CD. The process of choosing songs, learning and practising them and then recording them together gave the men the opportunity to contribute their individual opinions to the group. When asked about feeling like he was part of the art group, Chris replied:

'It's all about teamwork, really. Cause we had a job making [cylinders] and people were putting the words in them and other people was having to paint them. So, basically we all had to work together to get it done.'

In addition to working together to complete the sculpture, the men in the art group also had daily discussions debating where each word should be placed in the

sculpture and why. These discussions were initiated and led by the participants without the urging of the tutors. It was observed that men who would typically have a more difficult time participating in class discussions found it easier to participate because of this weekly discussion that happened alongside the making of the cylinders. Rob reported, 'At the start I was kind of shy and stuff but I started talking to people.'

All the men in the education group reported that they felt like they were part of a group in their classes. Reasons given for feeling this way included getting to know all the people in the class, being naturally outgoing towards others in the classes, asking other people in the class for advice and making friends. Most of the men in the education group reported liking their classmates. However, Euan shared his opinion about other prisoners in the group that he may not like: 'You've got to get on. It's the jail. You've got to just keep at it. If you don't like somebody then you don't talk with them.'

Recommending the music and art sessions to other men in the prison

All nine men who participated in the music and art sessions said they would recommend the sessions to other prisoners. One reason the participants said they would recommend the sessions was because these sessions were different from their previous educational experiences outside the prison and they felt they were actually 'learning something'. One participant from the music group reported, 'It was good. We focused on one point [in the music sessions] instead of moving to different things so you don't really learn anything.' Chris highlighted his desire to do something

when comparing his experience of an art class he took in school, ‘Cause the art class I was in, I actually wasn’t really doing it. And that was boring in high school.’ The men highlighted two reasons for wanting something meaningful to do: (1) meaningful, engaging work makes serving time more manageable; and (2) participating in such work can show themselves and others outside the prison that they can have the commitment to work. Sean describes this further, ‘I think when I get out if I go to college and show that I’ve been doing music in here it shows that I’m able to get my head down and work. I’m not just going to work. I’m doing education as well. So, it shows that I’m willing to work and I’m trying to better myself.’ Every participant interviewed said they thought the art and music sessions made serving their sentence easier. Participants also reported that the sessions gave them something different to do than the ‘usual boring stuff’.

Participants from the education group agreed that classes in general ‘get you out of your cell’ and taking them ‘passes the time’ and shows that ‘you are willing to work’. As one participant succinctly put it, ‘I think it helps me. It cheers me up and that. It gets me out of my cell. I know that by doing that [education] it could help me when I get out as well.’

Profiling Data

Behaviour Records

The data gathered from the behaviour incident reports kept by the prison are described in two ways (see Table 4.7): (1) the number of incidents reported in each group and (2) the number of men responsible for those incidents. Overall, nine out of

the fourteen participants were reported for breaking at least one prison rule from October 2008 to June 2009 (before, during, and after the project): music ($n=3$ individuals), art ($n=2$ individuals) and control ($n=4$ individuals). Both the art and control groups began with one incident reported prior to the project's commencement. The art group had six incidents during the project and four after the project was completed, while the control group had four incidents during the project and five after the project ended. The music group had a total of four incidents reported during the three months before, seven incidents reported during, and three incidents reported after the project. The music group was thus the only group to show a decrease in incidents from the pre-project months ($n=4$ incidents) compared to the post-project months ($n=3$ incidents).

	Music Group	Art Group	Control Group
Pre-Project <i>Oct 08 – Dec 08</i>	4 incidents 3 men	1 incident 1 man	1 incident 1 man
During Project <i>Jan 09 – March 09</i>	(7 incidents) 2 men	(6 incidents) 2 men	(4 incidents) 2 men
Post-Project <i>April 09 – June 09</i>	3 incidents 2 men	4 incidents 2 men	5 incidents 2 men
Total Incidents	14	11	10

Table 4.7: Behaviour Incident Reports by group

Education Engagement

Attendance records from the Learning Centre showed that seven of the fourteen men had not participated in any education courses during their current sentence before the commencement of this project. Eleven of the fourteen men who took part in this arts intervention went on to register for additional classes during the ten-week run of the project, and ten of the fourteen men continued classes or joined new classes after the

project's completion (see Table 4.8). Men in the music and art groups were found to continue with courses the most consistently and for the longest period of time, compared to the men in the control group (who had had more previous engagement with education). The music group had a particularly large increase, making a steady progression from a very low starting point of only one person enrolled in one class to three people in 12 classes.

	Music Group	Art Group	Control Group
Pre-Project <i>Sept 08 – Dec 08</i>	1 class (1 man)	4 classes (2 men)	8 classes (4 men)
During Project <i>Jan 09 – March 09</i>	7 classes (3 men)	15 classes (5 men)	12 classes (5 men)
Post-Project <i>April 09 – July 09</i>	12 classes (3 men)	13 classes (4 men)	7 classes (3 men)

Table 4.8: Engagement with Education pre, during and post-project

4.6 Case Studies

Case studies were chosen as a way to investigate how individuals who seemed to benefit the most from the project described their experiences. One participant from each of the three groups was selected for an in-depth discussion in the following sections. Individuals were chosen for the case studies by reviewing all the interviews and choosing one participant from each class who was the most descriptive about their experience in learning as a result of the project.

Case Study 1: Sean

Sean, who participated in the music sessions, was 19 years old at the commencement of the project and had not participated in any education courses during his current sentence. Sean left school at age 14 with one standard grade qualification in Maths. Sean's school experience involved attending both mainstream and care schools, where he had previously taken part in music classes. Sean reported in his pre-interview that he heard about the music project as a result of the visits made to the halls and worksheds to tell prisoners about the project. Sean completed all the project measures as well as a post interview. Each measure is presented and discussed below.

Sean's results from the DAST measure showed the greatest pre to post increase in three sub-tests: two minute spelling (4), backwards span (4) and rapid naming (4), as shown in Table 4.9. His post score for the one-minute writing sub-test increased by one point compared to the pre-test. Sean showed no difference in pre and post scores for one minute reading or phonemic segmentation.

DAST sub-test	Pre-test	Post-test	Difference
One-Minute Reading	83	83	0
Two-Minute Spelling	38	39	1
One-Minute Writing	15	16	1
Nonsense Reading	84	87	3
Backwards Span	7	11	4
Rapid Naming	32	28	4
Phonemic Segmentation	15	15	0

Table 4.9: DAST scores for Sean (Music group)

Sean's self-report on his emotional levels did not change drastically between pre- and post-project on six of the emotions listed (see Table 4.10). The largest difference was found in Sean's self-report on feeling happy, in which he reported 'disagree' pre-project and 'agree' post-project, a difference of two levels. As mentioned when first describing the measures used in this study, a question was added asking the prisoner if there was anything that happened in the last week that might explain why they felt the way they did. This question proved useful in giving a fuller description as to what was contributing to a prisoner's feelings. In Sean's case, he highlighted issues he was dealing with that took place outside the prison, such as his sister beginning to talk with his abusive father again, and his mother's ill health, which was highly visible during a visit.

Emotion	Pre	Post
Angry	Strongly disagree	Neither agree or disagree
Anxious	Strongly disagree	Disagree
Bored	Agree	Neither agree or disagree
Calm	Agree	Strongly agree
Content	Agree	Agree
Depressed	Strongly disagree	Strongly disagree
Happy	Disagree	Agree
Lonely	Disagree	Disagree
Moody	Strongly disagree	Strongly disagree
Sad	Strongly disagree	Disagree
Shy	Strongly disagree	Strongly disagree
Stressed	Strongly disagree	Strongly disagree
Anything special that happened in the last week?	'Found out my sister was talking to my father again. He used to beat my Ma and I was too young to help her.'	'My Ma visited and collapsed [she has Parkinson's disease]. Had to leave my Ma on the stretcher and go back to the hall.'

Table 4.10: Emotion Measure scores for Sean (Music group)

Sean's responses on the Locus of Control of Behaviour scale (see Table 4.11) increased by 4 points post project, which indicates that he felt he had less control over his actions at the end of the project, perhaps related to the impact that the change in his mother's deteriorating health was having on him. However, his scores both at the start and at the end of the project were low, indicating a belief in his own responsibility for his actions rather than his life being ruled by external factors. Eight of his 17 responses stayed the same (statements 3, 6, 7, 8, 10, 11, 12 and 17).

Statement	Pre	Post
1. I can anticipate difficulties and take action to avoid them.	Somewhat agree (2)	Generally agree (1)
2. A great deal of what happens to me is probably just a matter of chance.	Somewhat disagree (2)	Generally disagree (1)
3. Everyone knows that luck or chance determines one future.	Strongly disagree (0)	Strongly disagree (0)
4. I can control my problem(s) only if I have outside support.	Generally disagree (1)	Somewhat agree (3)
5. When I make plans, I am almost certain that I can make them work.	Strongly agree (0)	Generally agree (1)
6. My problem(s) will dominate me all my life.	Strongly disagree (0)	Strongly disagree (0)
7. My mistakes and my problems are my responsibility to deal with.	Strongly agree (0)	Strongly agree (0)
8. Becoming a success is a matter of hard work, luck has little or nothing to do with it.	Strongly agree (0)	Strongly agree (0)
9. My life is controlled by outside actions and events.	Strongly disagree (0)	Generally disagree (1)
10. People are victims of circumstance beyond their control.	Generally disagree (1)	Generally disagree (1)
11. To continually manage my problems I need professional help.	Strongly disagree (0)	Strongly disagree (0)
12. When I am under stress, the tightness in my muscles is due to things outside my control.	Generally disagree (1)	Generally disagree (1)
13. I believe a person can really be a master of his fate.	Generally agree (1)	Strongly agree (0)
14. It is impossible to control my irregular and fast breathing when I am having difficulties.	Generally disagree (1)	Strongly disagree (0)

Statement	Pre	Post
15. I understand why my problem(s) varies so much from one occasion to the next.	Generally agree (1)	Strongly disagree (5)
16. I am confident of being able to deal successfully with future problems.	Strongly agree (0)	Strongly disagree (0)
17. In my case maintaining control over my problem(s) is mostly due to luck.	Strongly disagree (0)	Strongly disagree (0)
SCORE	10	14

Table 4.11: Locus of Control of Behaviour Measure scores for Sean (Music group)

The next measure, again self-reported, is the Rosenberg Self-Esteem Scale.

Table 4.12 shows Sean's results on this measure. According to the measure's scoring system (scores 15-25 being in the average self-esteem range), Sean had good self-esteem both pre- and post-project. The largest difference from pre to post was Sean's response to statement 5: I feel I do not have much to be proud of. Sean chose Agree (1) before the commencement of the project and Strongly disagree (3) post project.

Statement	Pre	Post
1. I feel that I am a person of worth, at least on an equal plane with others.	Strongly agree (3)	Strongly agree (3)
2. I feel that I have a number of good qualities.	Strongly agree (3)	Strongly agree (3)
3. All in all, I am inclined to feel that I am a failure.	Strongly disagree (3)	Strongly disagree (3)
4. I am able to do most things as well as most other people.	Strongly agree (3)	Strongly agree (3)
5. I feel I do not have much to be proud of.	Agree (1)	Strongly disagree (3)
6. I take a positive attitude towards myself.	Strongly agree (3)	Strongly agree (3)
7. On the whole, I am satisfied with myself.	Agree (2)	Agree (2)
8. I wish I could have more respect for myself.	Strongly disagree (3)	Strongly disagree (3)
9. I certainly feel useless at times.	Strongly disagree (3)	Strongly disagree (3)
10. At times I think I am no good at all.	Strongly disagree (3)	Strongly disagree (3)
SCORE	27	29

Table 4.12: Rosenberg Self-Esteem Measure scores for Sean (Music group)

As shown in Table 4.13, Sean had not participated in any education courses during his current sentence before the commencement of the music course. After two months taking the music course, Sean began attending courses in Communication and Literacy, Art, Numeracy and Maths and ICT. He continued taking all these courses, excluding Numeracy and Maths, until he was released.

3 months pre-project	3 months during project	3 months post-project
No engagement in education	Added 4 classes during the third month of the project: Communication and Literacy, Art, Numeracy and Maths and ICT	Continued taking 3 courses in the Learning Centre (Communication and Literacy, Art and ICT) until liberated

Table 4.13: Engagement with education for Sean (Music group)

Sean received two Behaviour Incident Reports (BIR's) before the commencement of the project, four BIR's during the three months of the project (two in the second month and two in the third month) and a total of two BIR's post-project (see Table 4.14).

3 months pre-project	3 months during project	3 months post-project
2 incidents	4 incidents	2 incidents

Table 4.14: Behaviour Incident Reports for Sean (Music group)

Sean told the interviewer that he signed up for the project 'just to have a laugh and that.' However, this quickly changed as Sean 'started to enjoy playing the guitar' and writing his own 'tunes.' Sean mentioned having taken music classes before in school where he 'basically concentrated on the piano.' Sean reported in his interview that he had participated in education courses during a previous sentence at Polmont, although this was the first time he had done any music course. When asked what he liked best about the course, Sean suggested it was the tutor that made the sessions so enjoyable: 'She's a good teacher. She knows how to get you in the mood for it.' When asked to identify any differences between the music course and previous education classes Sean had enrolled in during his earlier sentence, he again brought up the role of the tutor in the class. Sean suggested that the music tutor 'actually enjoys' teaching, which he thinks has an effect on the quality of the class and how the men are able to engage with the class itself. In addition to the teacher

valuing or ‘enjoying teaching’, Sean suggested that it is important that tutors can engage with the men as individuals as well, not just as students. He explains:

‘So, aye, plus [the music tutor] can talk to the men as well. Not just that. I tell you I was writing a book...I asked [the music tutor] if I wrote it down would she read it? And she says, “Aye, no bother.” She helped me write a song.’

Sean shared multiple ways he engaged with literacy; writing a book and writing a song. He also describes his interest in music.

‘I don’t know. I can’t explain it. I’ve just always loved music. Even when I was in my third year in secondary school, I picked music. Even when I’m sitting up in my cell, I’ll sit and...if a good beat comes on I’ll sit there and MC to it. I sit there and write MC’s and I sit there and make songs as well.’

Case Study 2: Ian

Ian was 20 years old when he started the art project in Polmont. Ian reported in his interview that he left school at age 14 after completing standard grade qualifications in English, Maths and IT, and went into the Army at age 15. Ian had taken art previously in school and signed up for the art project after hearing about it in the prison. Ian was not taking any classes in the Learning Centre before beginning the art class.

Ian scored lower at post-test on five out of the seven sub-tests on the DAST measure (see Table 4.15), including one minute reading (-1), one minute writing (-3), nonsense reading (-1), backwards span (-1) and rapid naming (-5). He improved by

one point on the phonemic segmentation sub-test and by two points on the two minute spelling sub-test.

DAST sub-test	Pre-test	Post-test	Difference
One-Minute Reading	96	95	-1
Two-Minute Spelling	36	38	2
One-Minute Writing	14	11	-3
Nonsense Reading	84	83	-1
Backwards Span	3	2	-1
Rapid Naming	28	23	5
Phonemic Segmentation	9	10	1

Table 4.15: DAST scores for Ian (Art group)

Ian's responses on the Emotion Measure showed multiple changes in positive and negative emotions from pre to post (see Table 4.16). On four out of the 12 questions, Ian's responses did not change. On seven questions, his response was more positive than before the project and on Lonely and Sad there was a dramatic change from 'Strongly agree' to 'Strongly disagree'.

Emotion	Pre	Post
Angry	Neither agree or disagree	Disagree
Anxious	Strongly disagree	Neither agree or disagree
Bored	Strongly agree	Strongly agree
Calm	Agree	Agree
Content	Agree	Strongly disagree
Depressed	Strongly agree	Neither agree or disagree
Happy	Strongly Disagree	Neither agree or disagree
Lonely	Strongly agree	Strongly disagree
Moody	Disagree	Disagree
Sad	Strongly agree	Strongly disagree
Shy	Strongly disagree	Strongly disagree
Stressed	Strongly agree	Agree
Anything special that happened in the last week?	‘Visit with Dad’	‘Told going to Friarton’

Table 4.16: Emotion Measure scores for Ian (Art group)

A decrease of four points on the Locus of Control of Behaviour scale implies that Ian felt he had somewhat more control on his behaviour and events in his life at the end of the project (see Table 4.17). Ian’s responses from pre to post project remained the same on nine statements: 1, 2, 3, 5, 7, 14, 15, 16 and 17. The largest changes in Ian’s responses were for statements 9 and 11 (both by three degrees). Ian changed from ‘Somewhat disagree’ to ‘Strongly agree’ on statement 9: *My life is controlled by outside actions and events*. Ian wrote ‘Somewhat agree’ pre-project and ‘Strongly disagree’ post project on statement 11: *To continually manage my problems I need professional help*.

Statement	Pre	Post
1. I can anticipate difficulties and take action to avoid them.	Strongly agree (0)	Strongly agree (0)
2. A great deal of what happens to me is probably just a matter of chance.	Somewhat agree (3)	Somewhat agree (3)
3. Everyone knows that luck or chance determines one future.	Strongly disagree (0)	Strongly disagree (0)
4. I can control my problem(s) only if I have outside support.	Strongly disagree (0)	Generally disagree (1)
5. When I make plans, I am almost certain that I can make them work.	Strongly agree (0)	Strongly agree (0)
6. My problem(s) will dominate me all my life.	Strongly agree (5)	Somewhat agree (3)
7. My mistakes and my problems are my responsibility to deal with.	Strongly agree (0)	Strongly agree (0)
8. Becoming a success is a matter of hard work, luck has little or nothing to do with it.	Strongly agree (0)	Generally agree (1)
9. My life is controlled by outside actions and events.	Somewhat disagree (2)	Strongly agree (5)
10. People are victims of circumstance beyond their control.	Strongly agree (5)	Generally agree (4)
11. To continually manage my problems I need professional help.	Somewhat agree (3)	Strongly disagree (0)
12. When I am under stress, the tightness in my muscles is due to things outside my control.	Generally disagree (1)	Strongly disagree (0)
13. I believe a person can really be a master of his fate.	Generally agree (1)	Strongly agree (0)
14. It is impossible to control my irregular and fast breathing when I am having difficulties.	Somewhat agree (3)	Somewhat disagree (2)
15. I understand why my problem(s) varies so much from one occasion to the next.	Generally agree (1)	Generally agree (1)
16. I am confident of being able to deal successfully with future problems.	Strongly agree (0)	Strongly agree (0)
17. In my case maintaining control over my problem(s) is mostly due to luck.	Strongly disagree (0)	Strongly disagree (0)
SCORE	24	20

Table 4.17: Locus of Control of Behaviour scores for Ian (Art class)

Ian scored within the normal range in both pre- and post-testing on the Rosenberg Self-Esteem scale (see Table 4.18). During testing Ian often clarified for the interviewer why he chose the answer he did. For example at pre-test, when he

disagreed with the first statement, 'I feel that I am a person of worth, at least on an equal plane with others,' Ian explained that he did not feel that way because he was in prison and had done something wrong to get in prison in the first place. He gave a similar response for his choosing to disagree with statement 7: 'On the whole, I am satisfied with myself.' Interestingly, his responses on both of these statements improved at the end of the project, going from 'Disagree' to 'Agree' for statement 1 and from 'Disagree' to 'Strongly agree' for statement 7, and for statement 9 ('I certainly feel useless at times') it changed from 'Agree' to 'Strongly disagree'.

Statement	Pre	Post
1. I feel that I am a person of worth, at least on an equal plane with others.	Disagree (1)	Agree (2)
2. I feel that I have a number of good qualities	Strongly agree (3)	Strongly agree (3)
3. All in all, I am inclined to feel that I am a failure.	Strongly disagree (3)	Strongly disagree (3)
4. I am able to do most things as well as most other people.	Strongly agree (3)	Strongly agree (3)
5. I feel I do not have much to be proud of.	Strongly disagree (3)	Strongly disagree (3)
6. I take a positive attitude towards myself.	Strongly agree (3)	Strongly agree (3)
7. On the whole, I am satisfied with myself.	Disagree (1)	Strongly agree (3)
8. I wish I could have more respect for myself.	Strongly disagree (3)	Strongly disagree (3)
9. I certainly feel useless at times.	Agree (1)	Strongly disagree (3)
10. At times I think I am no good at all.	Strongly disagree (3)	Strongly disagree (3)
SCORE	24	29

Table 4.18: Rosenberg Self-Esteem Measure scores for Ian (Art group)

As shown in Table 4.19, Ian had not taken any classes in education before the commencement of the project, but during the first two months of the art project he

took 3 additional classes and during the final month of the project he continued with one of these classes, ICT. After the project he continued with Art and ICT until his release one month after the conclusion of the art project.

3 months pre-project	3 months during project	3 months post-project
No engagement in education	ICT, Modern studies and Communication and Literacy for the first 2 months during the project. Only ICT the last month of the project.	Released one month post-project. Continued with Art and ICT until liberation date.

Table 4.19: Engagement with Education for Ian (Art group)

Ian did not receive any Behaviour Incident Reports before, during, or after the art project (see Table 4.20).

3 months pre-project	3 months during project	3 months post-project
0 incidents	0 incidents	0 incidents

Table 4.20: Behaviour Incident Report for Ian (Art group)

In his post-interview, Ian recalled how he expected that the art project would allow him make pieces he could use in decorating his cell. He added that he was not told the project involved working on a group sculpture. When he asked if he thought the project was good, Ian replied, ‘I didn’t really think I would [like it] at first, but then I started going in there and I enjoyed it.’ Ian reported liking that there were plans to place the sculpture in a public place and that he enjoyed meeting new people through the project and bonding with some of the teaching staff.

When asked to compare the project with other education classes or activities in the prison, Ian suggested that the art classes were more relaxing and ‘even though it’s education’ the art classes were fun rather than boring. Ian explains the difference between the art classes and other education courses offered:

‘Nah, [not] completely different [from] education. Fair enough you’re learning but it’s no in the context you’re sitting there reading a book or something. You’re actually sitting doing practical work, which a lot of people like instead of getting told or reading. They like to do practical [work]. That’s when they learn better.’

Ian reported in the interview what he found to be the most important or useful part of the project.

‘I’d say when [the tutor] came in and done the speech and all that...And then we did poems, talked about consequences and all that. Why you were here, what you done and all that. It was good, aye. It was good.’

Case Study 3: Euan

Euan reported in his pre-project interview that he left school at age 16 without any standard grade qualifications. He was not taking any education courses when he started the project as a participant in the control group. Euan was twenty years old at the start of the project.

Euan’s results from the DAST measure (see Table 4.21) showed an increase in five out of the seven sub-tests, including: one minute reading (1), backwards span (1), phonemic segmentation (1), nonsense reading (2) and rapid naming (4). There was no difference in Euan’s score for the one-minute writing sub-test from pre to

post. In addition, Euan's pre- and post-test score for the two-minute spelling test of high-frequency words was at ceiling (40 out of 40 points) so he could not show an improvement on this measure.

DAST sub-test	Pre-test	Post-test	Difference
One-Minute Reading	95	96	1
Two-Minute Spelling	40	40	0
One-Minute Writing	23	23	0
Nonsense Reading	97	99	2
Backwards Span	8	9	1
Rapid Naming	28	24	4
Phonemic Segmentation	13	14	1*

Table 4.21: DAST scores for Euan (Control group)

For the Emotion Measure, eight out of 12 of Euan's responses to how he felt pre- and post-project did not change (see Table 4.22). Euan reported feeling less anxious but more bored. His responses on feeling sad and shy went from 'Disagree' in the pre-project measure to 'Neither agree or disagree' on the post-project measure.

Emotion	Pre	Post
Angry	Disagree	Disagree
Anxious	Agree	Strongly disagree
Bored	Neither agree or disagree	Agree
Calm	Agree	Agree
Content	Agree	Agree
Depressed	Agree	Agree
Happy	Agree	Agree
Lonely	Disagree	Disagree
Moody	Disagree	Disagree
Sad	Disagree	Neither agree or disagree
Shy	Disagree	Neither agree or disagree
Stressed	Agree	Agree
Anything special that happened in the last week?	‘It’s a new year.’	‘Got a single cell. Work as a pass man.’

Table 4.22: Emotion Measure responses for Euan (Control group)

As shown in Table 4.23, Euan’s score on the Locus of Control of Behaviour measure was high at pre-test and it increased by two points at post-test, suggesting he felt he had even less control over his actions and events that took place in his life.

Euan’s responses did not change for five statements on the Locus of Control measure: 3, 5, 7, 8 and 16. However, the largest change in Euan’s responses was in a positive direction, from pre (Strongly agree) to post-project (Generally disagree) for statement 6: *My problem(s) will dominate me all my life.*

Statement	Pre	Post
1. I can anticipate difficulties and take action to avoid them.	Somewhat agree (2)	Strongly disagree (5)
2. A great deal of what happens to me is probably just a matter of chance.	Somewhat agree (3)	Generally agree (4)
3. Everyone knows that luck or chance determines one future.	Generally agree (4)	Generally agree (4)
4. I can control my problem(s) only if I have outside support.	Somewhat agree (3)	Generally agree (4)
5. When I make plans, I am almost certain that I can make them work.	Somewhat agree (2)	Somewhat agree (2)
6. My problem(s) will dominate me all my life.	Strongly agree (5)	Generally disagree (1)
7. My mistakes and my problems are my responsibility to deal with.	Strongly agree (0)	Strongly agree (0)
8. Becoming a success is a matter of hard work, luck has little or nothing to do with it.	Strongly agree (0)	Strongly agree (0)
9. My life is controlled by outside actions and events.	Generally disagree (1)	Somewhat agree (3)
10. People are victims of circumstance beyond their control.	Somewhat agree (3)	Strongly agree (5)
11. To continually manage my problems I need professional help.	Somewhat agree (3)	Strongly agree (5)
12. When I am under stress, the tightness in my muscles is due to things outside my control.	Somewhat agree (3)	Generally agree (4)
13. I believe a person can really be a master of his fate.	Somewhat agree (2)	Somewhat disagree (3)
14. It is impossible to control my irregular and fast breathing when I am having difficulties.	Generally agree (4)	Generally disagree (1)
15. I understand why my problem(s) varies so much from one occasion to the next.	Generally disagree (4)	Somewhat agree (2)
16. I am confident of being able to deal successfully with future problems.	Somewhat agree (2)	Somewhat agree (2)
17. In my case maintaining control over my problem(s) is mostly due to luck.	Somewhat disagree (2)	Strongly disagree (0)
SCORE	43	45

Table 4.23: Locus of Control of Behaviour scores for Euan (Control group)

Euan's post-project score on the Rosenberg self-esteem measure decreased, although this lower score (15) still falls within the normal range of self-esteem. Seven out of 10 of Euan's responses to the statements in the measure did not change from pre- to post-project (see Table 4.24). Euan had less positive responses for statement 1 (feeling like a person of worth), statement 2 (feeling that he had a number of good qualities) and statement 5 (feeling that he did not have much to be proud of).

Statement	Pre	Post
1. I feel that I am a person of worth, at least on an equal plane with others.	Strongly agree (3)	Agree (2)
2. I feel that I have a number of good qualities.	Strongly agree (3)	Agree (2)
3. All in all, I am inclined to feel that I am a failure.	Disagree (2)	Disagree (2)
4. I am able to do most things as well as most other people.	Agree (2)	Agree (2)
5. I feel I do not have much to be proud of.	Agree (1)	Strongly agree (0)
6. I take a positive attitude towards myself.	Agree (2)	Agree (2)
7. On the whole, I am satisfied with myself.	Disagree (1)	Disagree (1)
8. I wish I could have more respect for myself.	Disagree (2)	Disagree (2)
9. I certainly feel useless at times.	Agree (1)	Agree (1)
10. At times I think I am no good at all.	Agree (1)	Agree (1)
SCORE	18	15

Table 4.24: Rosenberg Self-Esteem Measure scores for Euan (Control group)

Euan took part in a Numeracy & Maths class two months before taking part in the project and continued with this class during the three months of the project. Euan stopped taking the Numeracy & Maths class once a space became available for him

to join a work party in the gardens (post-project), as outlined in Table 4.25. Euan said that he preferred going to the work party as he received wages for doing so and he thought it was ‘sort of a way to get experience’ as he hoped to work for the council once he was released.

3 months pre-project	3 months during project	3 months post-project
Numeracy & Maths (started two months before project. Took 1 month off from class before picking it back up again).	Numeracy & Maths	Employability course. Released one month post-project.

Table 4.25: Engagement with Education for Euan (Control group)

Euan reported in his post interview that he would recommend education to other men in the prison and had already done so. He explains:

‘I never had any qualifications when I was at school because of behaviour. I wasn’t a good boy. But at least in here you’ve got the chance to do it again...Education gets you your standard grades or whatever it is you’re needing in that sense whereas work parties get you experience.’

Despite preferring the work party to education courses, Euan suggested there were ways to improve the work party such as ‘doing more outside stuff like building fences or cutting grass, whereas it’s just crushing up cardboard and emptying bins all the time.’ Euan suggested that the work parties, as well as education, can help prisoners as it ‘keeps other things from going on your mind’ while in prison and the programs are ‘there to help [prisoners] for when [they] get back out in the community.’ Euan discussed how he started education and taking part in a work party as a way to just ‘get out of the cell’; however, he found that once he started

education he started thinking ‘I could do this when I get out. I could keep on.’ Euan describes his experience in more detail:

‘Every morning, like I say, when I first started to get up it was a case of just getting out of bed just to get out of my cell for a wee while. Once I started going I realised if I can do this in here then I’d be able to do this out there. So, I’d be able to work. Something to do. Maybe teach somebody else the stuff that I know.’

Euan received one Behaviour Incident Report (BIR) during the 3 months pre-project, one BIR during the 3 months of the project and no BIRs during the month he served post-project (see Table 4.26).

3 months pre-project	3 months during project	3 months post-project
1 incident (second month)	1 incident (third month)	0 incidents

Table 4.26: Behaviour Incident Reports for Euan (Control group)

4.7 Interviews with Tutors

Interviews were also conducted individually with the other two main project tutors, MacFarlane and Milner, after the completion of the project. MacFarlane was interviewed at the prison. Her interview was audio-recorded and later transcribed. Milner posted his responses to the interview questions.

Interview with Alice MacFarlane, Art Tutor

MacFarlane reported in her post-interview that she did not know what to expect from the project as it was ‘brand new’ and was the first time she had students in an art

class ‘all working on the same thing’. MacFarlane explained that a typical art class would involve the men working individually and most often copying images, such as portraits of celebrities or cartoon characters, and painting them. Her main aim for the sessions was to come up with a project that was interesting to the men and had ‘enough parts’ to it so that each individual could contribute to the larger sculpture. It was the making of the cylinders, including the stamping of text on each one, which served this purpose.

Producing the text through writing exercises became part of the art sessions when the Writer in Residence in the Learning Centre, Lorna Callary, asked if she could join in on the sessions. Although creative writing was not an original component of the sessions, MacFarlane recalled how the project ‘steered that way in the end. But, it wasn’t really planned.’ An unexpected element of having the writing component led by another practitioner is that MacFarlane found she benefited from observing the teaching methods of another tutor:

‘I certainly learned quite a bit from Lorna, I think. Just watching her style of teaching. And how she managed to sneak in what she wanted without [the men] really realising what they were doing. And I think...I could do something like that as well to get them to actually come up with original work, um, without them realising, without it scaring them off. And without it looking too much like what they did at school where it was kind of forced on them.’

MacFarlane noted that she enjoyed having a goal for the class. The project sessions were ‘more structured’ whereas her class structure was normally ‘random’ and not project-based.

Finally, MacFarlane suggested that prisoners can re-evaluate their self-image

and 'who they want to be' by participating in an art class. She suggested that many prisoners are very aware of their self-image to others in the prison and must contend with upholding an image for others when, sometimes, it inhibits positive growth for themselves. MacFarlane explains:

'[The men] are really interested in image. Seriously interested in image and they have to uphold their image all the time. The guys must be really tired when they go to bed because they have to act all the time in here and keep their image safe and keep in the position they're in.'

Not all participants were interested in the project when it first began. MacFarlane recalled a participant who 'didn't want anything to do with it when he first came in.' The participant did not want to work with the clay or contribute to deciding on the text used in the sculpture. MacFarlane explains the situation:

'I thought that maybe he couldn't write to start with. Maybe he was embarrassed by that. He can write perfectly well. That wasn't the problem at all. With Lorna he was really not wanting to pick up a pen and not wanting to get going. But he did. And he's been there. I think he hasn't missed a session.'

MacFarlane suggested that the art class is often seen as a safe space within the prison where prisoners do not have to keep hold of the same image of themselves as they may do elsewhere in the institution. She reported that as the art sessions went on the men were not as aggressive and negative in her class as they had been when they started. She reported that the men 'come in and want to settle down and they certainly focus and get quite passionately involved in what they're doing'. She went on to conclude that they began to care about what they were doing in the class.

MacFarlane suggests that art classes can ‘improve the way prisoners see themselves and who they want to be’.

Interview with John Milner, Music Tutor

Milner had previously run sessions with children and prisoners using the teaching method for guitar employed in the music sessions for this project, and he reported that the sessions ran as he had expected. Milner’s method of using an open tuning system on the guitar came out of his desire to find a better way for his students to learn how to play the guitar without becoming frustrated at not being able to finger the chord structures. Milner found that he could ‘build an ensemble and prepare a piece in minutes where previously [the students] would have had to practise for hours, during which time many would have given up.’ Milner describes how he first began to use this method in his teaching:

‘I first altered the standard tuning of the guitar in 1983 when teaching a young guitarist to play *Every Breath You Take*, by The Police. Although the chord sequence is very simple: I – vi – ii – V, the inclusion of a ninth in the voicing used by Andy Summers makes the song very difficult to play. The ninth of the opening A chord, for example, is played by the little finger of the left hand and the 9th fret of the D string; the player has to reach this while maintaining a barre on the 5th fret. In the second chord, F#m, the stretch for the ninth is even greater. It was very clear that a young musician would not be able to play this sequence, so I simply retuned the guitar – tuning the D string to an E and the student merely had to play basic chord shapes. This practice, *scordatura*, literally mistuning in Italian, is by no means new: many classical composers have used it.’

Milner’s description of the technical skills required of a beginning guitar student in playing a chord sequence highlight the practical and often demanding side

of playing an instrument. Learning how to play an instrument requires patience as students learn the new skills necessary to make music. Milner reported that his students having a positive experience playing music, and playing with others as an ensemble, is more important than continuing to use a method of instruction that makes it difficult for his students to take part. Milner employed this same methodology when approaching the music sessions in Polmont. He recalled that his main aim for the sessions were ‘to enable a group of students, who had experienced little or no ensemble music creation, to develop sufficient skills to perform two or three pieces of music as an ensemble.’ Milner reported that he hoped to see the prisoners in the sessions progress in a similar way to his students by developing better self-esteem and learning social skills through ensemble playing.

Milner considered the sessions to have achieved the goals he outlined above.

He commented further on the development of the men in the music sessions:

‘[The men] listened to recordings with a very analytical approach and discussed how they could hone their performance. I’m sure that there is similarity between the necessary skills to make music and the social skills required to have a conversation, for example – listening, taking turns and, in an ensemble, to be aware of what others are doing while maintaining your own part. It’s a pleasure to watch the musicians’ pride and confidence develop.’

Although Milner found similarities in the way the prisoners who took part in the project progressed in relation to his students, there were considerable differences as well. Milner suggested one of the biggest differences was the language he used when speaking to older students (the prisoners). Similarly, the sentences he used to reinforce rhythms with his younger students were not the same ones he would use

with older students, 'but the principle is the same.' Despite these differences, Milner maintained that there were many similarities in his teaching:

'There are a lot of similarities. Many of the people I work with have failed in so many areas previously. Their school life has often been a tale of one failure after another. I think it is essential, therefore, that they are not allowed to fail at music. I try to select material that will make them feel good...but it has to be simple and easy to notate or memorise.'

Milner expressed two unexpected outcomes of the project. Firstly, he was 'surprised by the high levels of literacy skills of the prisoners involved in the project'. Secondly, the time in which the sessions took place, in the morning, did not turn out to be as positive as he had hoped. He explains the importance of the timing of the sessions:

'I was given the choice of whether to run the music sessions in the morning or the afternoon. I decided to run them in the morning, as I believed that the students' attitude would be more positive. This decision was largely based on my experience of working in a school for children with special needs – the afternoon sessions are usually far less formal and I have found that the children have a far more positive approach to learning during the morning sessions. With the benefit of hindsight I think that this was the wrong decision as I suspect that the experience of waking in a large prison and being escorted to the education area differs greatly from the experience of the pupils in [the school]. The school is situated in a lovely farmhouse and [is] surrounded by beautiful moorlands. The pupils' day begins with breakfast around a large farmhouse kitchen table accompanied by a caring and dedicated team of residential care workers and teachers.'

Milner noticed that the men 'were occasionally quite agitated on arrival' and 'it wasn't until the morning break that they settled down and really begin to enjoy their music making.' Milner suggests that music can play a part in addressing recidivism, especially when integrated with education for prisoners.

4.8 Discussion

The first aim of this study was to explore a range of potential benefits that arts education courses can afford young offenders. This was done by using outcome-based measures as well as interviews with young offenders in a ten-week study. Music and Art groups showed improvements in the Emotion Scale, Locus of Control of Behaviour and the Rosenberg Self-Esteem scale. The most noteworthy benefit gained by participants in this study was their further engagement with education after the conclusion of the project. Post-project, participants in the music and art groups engaged in education the most consistently in comparison with the education group. This evidence supports previous suggestions that offenders who participate in arts programmes while in prison are more likely to engage in other education opportunities (Hughes, 2005, p. 13).

Many of the participants reported in the post-project interviews that they enjoyed how the art and music sessions were organised and led by the tutors. Participants commented on enjoying the session projects (e.g., working towards recording a CD and building a sculpture) and being able to notice their progress as the project went on. Sean reported in the interview that he not only valued the teacher's ability to present the material in an interesting way, but also valued the ability of the tutor to engage with the prisoners on a personal level where the class is allowed time to 'have a chat' and not just focus on the educational tasks of the day. This informal engagement often allows the prisoners to share their other interests

that, while not always musically centred, are still connected to learning and personal development.

One comparison that came out of the interviews, between a participant in the music group and a participant in the education group, was the difference in the participants' knowledge of their own progress. For example, Matt said that he not only 'learned how to play the guitar' but – he goes on to say – 'I learned to play almost the basics'. Matt was able to see the different levels of playing within the music group and apply this to his own level of playing. Comparatively, a participant from the education group when asked if he thought he had improved in his English studies, a course he had been enrolled in for five months, replied, 'I don't know if I've improved in anything.' This is one example of how establishing clear, achievable goals in arts projects, and in education classes in general, can help participants to recognise and understand their personal progress.

This project also shed considerable light on the use of, and the possible appropriateness of, the psychometric measures employed. Results in the Emotion Scale scores, Locus of Control of Behaviour scores, and Self-Esteem scores, particularly in the Music and Art groups, showed an increase in mean scores although the differences were not significant with the small numbers of participants due to dropout and logistics. The DAST measure quickly identified the men as having reasonably good reading and writing abilities before the project sessions commenced. A couple of the participants even commented in their post-interview that they had enjoyed completing the sub-tests of the DAST measure, and indeed there were overall improvements at post-test on many of the sub-tests. For some of

the other measures, however, the wording of statements seemed inappropriate for a prison environment. For example, the statement in the Locus of Control of Behaviour measure '*I can control my problem(s) only if I have outside support*' is somewhat confusing within a prison context. The men were encouraged to reach out for support upon release yet the tone of that statement is negative, implying that an individual is weak if they reach out for help. It was common for the men to debate aloud their responses to these kinds of statements on the measures. A statement on the Rosenberg Self-Esteem scale reads, '*On the whole, I am satisfied with myself.*' This statement elicited much discussion amongst participants; could they *really* feel satisfied with themselves and be in prison? Should they? When measures like these are used with people in prisons we then have to ask ourselves a similar question. Do we expect that people should, or should not, feel satisfied with themselves? Can they feel satisfied with something in their lives that is positive, for example, the work they may be doing to engage in education and not in regards to their possible crime that has resulted in them being imprisoned?

Other types of measures need further consideration if they are to be used in future studies with prisoners. A review of project participants' Behaviour Incident Reports (BIR's) was consulted to measure their behaviour before, during and after the project. The BIR's filed for prisoners in HM YOI Polmont describe nothing about the incident for which the prisoner received a report (at least not in the information that was provided for this study). Only a number, which corresponds to the prison rule broken, was given to identify why the report was made (e.g., 3: *disobeys or fails to comply with any rule or regulation applying to the prisoner*).

There was no record or explanation that detailed the incident and the prisoner's behaviour. Knowing what happened and the severity of the situation, and not just that a rule was broken, could prove useful if researchers are truly looking at prisoners' behaviour.

An original aim was to work with young offenders who had literacy difficulties. However, It was clear from the DAST pre-tests that the men did not have the pre-existing difficulties with literacy that had been anticipated. Another weakness of this study was that the three groups were not equally matched at the start of the project, which would affect the validity of conducting inferential statistics. Reasons for the groups not being matched are not uncommon when conducting research in a prison context. In this case pre-existing group difference was due to the lack of information on participants before the project began and due to prisoners dropping out of the project. Working with the Learning Centre Administration staff more closely when identifying possible participants could help researchers make sure that groups are better matched in terms of their abilities, behaviour and previous educational experience. This would require ample planning and lead time before the commencement of a project. Additionally, it would be useful to know how prisoners' literacy is measured when they arrive in prison.

A case study approach used to discuss participants' results on the outcome measures and interview responses was effective in presenting a fuller representation of individual experiences in the project. Sean (in the music group) reported that the creating and playing of music has been something he has enjoyed since he was in school. He recalled in his interview that he anticipated enjoying the sessions, as he

already enjoyed music, but did not expect to get as much from the project as he did. In addition to taking part in the project, Sean took up four additional classes in the last two months of the project and continued taking three classes for three months after the project's conclusion. It is possible that his enrolment in education classes contributed to his increased scores on the DAST measure. Sean had a number of BIR's filed before (2), during (4) and after the project (2). It would be useful to know if any of the behaviour incidents occurred while in the Learning Centre. Sean's score on the Locus of Control of Behaviour measure showed he felt he had slightly less control of his own actions and over events that happen in his life but his more positive responses on the Rosenberg Self-Esteem scale showed he felt he had some things in his life to be proud of.

On the whole, Ian's scores from the measures and his reported experiences in his interview show positive growth during the art project. Ian's scores did worsen slightly in five sub-tests of the DAST measure, but his scores were not below average to begin with. Ian reported not having taken part in education classes before the project, however, he took up three classes during the project and continued with two education classes until his release date. His scores on the Emotion Measure showed he felt more positive at the end of the art project and his post scores on the Rosenberg Self-Esteem scale showed that overall he felt more worthy as a person. Ian received no Behaviour Incident Reports at any time before, during or after the project and his results on the Locus of Control of Behaviour measure suggest that he felt more in control over his personal actions at the end of the project.

Euan was already taking education classes when he agreed to participate in the education group. He reported in his interview that he never got a qualification at school because of behaviour. Euan was reported for two behaviour incidents over the span of six months (with those two incidents being three months apart) and no incidents at the conclusion of the project and until his release. Euan's scores on the DAST measure improved in five out of the seven sub-tests. However, along with Euan's positive achievements behaviourally and educationally, Euan showed a decrease in his self-esteem (three points) and control of his behaviour (two points).

Interviews with Milner (music tutor) and MacFarlane (art tutor) gave insight into their expectations and experiences of leading the arts sessions. Milner commented in his interview that the sessions 'progressed as expected'. MacFarlane reported that the classes had more structure than they do in a typical art class in Polmont. She reported that she liked having 'a mission, an aim...somewhere where we were going with it.' MacFarlane stated that she learned new teaching methods by watching other tutors in the project. Finally, both tutors noticed a change in participants' behaviour as the project progressed. As MacFarlane explains:

'[The men] are not so aggressive and not so negative. And they come in and want to settle down and they certainly focus and get quite passionately involved in what they're doing. And care about what they're doing.'

In summary, this project had several clear strengths and weaknesses that can be useful to keep in mind when planning future research projects in prisons. The focus of group-based projects was enjoyed by the young offenders who participated in the sessions. Additionally, the project design was flexible enough to allow other tutors

who wanted to contribute in the project to do so, which possibly contributed towards a positive outlook on conducting research from all of the Learning Centre staff. The entire staff in the prison, not just the education department, were notified about this project beforehand. This is important because many of the officers escort prisoners to their classes and programmes daily and are more likely to encourage prisoners to take part in programmes when they know what they are about.

Another benefit of notifying the staff was learning about previous music work at Polmont that had essentially been lost. YouthLink ran programming in HM YOI Polmont for approximately five years. Their final report suggests that music, and other arts programming, would not take place if they were not providing such programming in prison. However, music, art and drama were provided by Motherwell College in the Learning Centre. As demonstrated in Chapter 3 of this thesis, there is current music teaching happening in prisons that is not provided by outside organisations but by tutors who are hired by colleges contracted to provide education services in prisons. Further exploration into these programmes and their benefits for prisoners is needed.

Despite a practitioner-researcher advantage, there were numerous logistical issues that arose throughout the project that are not uncommon when teaching in prisons. These included, but were not limited to, appropriate testing space⁵,

⁵ The only space available at the time of post-testing was an interview room located immediately next to a classroom where the music classes were taking place. The men participating in the post-testing sessions were often distracted, which affected their scores.

movement of participants, working with the Learning Centre concerning Prisoner Learning Hours (PLH's)⁶ and gaining permission to bring materials into the prison.

4.9 Conclusion

This study demonstrated that arts programmes can present young offenders with a creative learning and social environment that can help them better engage with education and enjoy learning. Just as prisoners value meaningful programs in the Learning Centre, so do the tutors that work with them. Collaborative projects, like the one described in this study, allowed tutors to share and learn from each other's practice, which can inform and better their own teaching. In addition to exploring a range of potential benefits that arts and education projects can have for young offenders, this chapter highlighted the importance of exchange of best practices amongst tutors, and specifically arts-based tutors, who work in prisons. This is developed further in the next chapter by means of designing and implementing a Knowledge Exchange workshop for music teachers who worked in Scottish prisons.

⁶ Learning Centre Managers must ensure that a certain number of prisoners obtain time in the classroom. These are referred to as Prison Learning Hours.

Chapter 5 Teaching Music in Prisons: A Knowledge Exchange Project

Many government and academic institutions now see Knowledge Exchange (KE) activities as a form of civic responsibility (Allan, *et al.*, 2010, p. 335). Despite the growing body of research that discusses the value of music provision in prisons, no documentation could be found on the exchange of this data with the many individuals who continuously practise what is researched: music tutors who work in prison education departments. As described in Chapter 2, most of the research on music provision in prisons is conducted on programmes delivered by independent organisations or charities. Chapter 3 drew attention to the experience of music tutors who work in Scottish prisons and how they are often isolated and receive little opportunity to develop their practice through knowledge exchange with the research community or other music tutors who work in prisons. This study aims to address this lack of connection between research and practice on music in prisons by means of a KE workshop for music tutors who work in Scottish prison Learning Centres. The workshop was supplemented with an original workbook designed specifically for prison music tutors: *Teaching Music in Prisons: Introductory information and ideas for musicians and teachers working in prisons*.

5.1 Introduction

Zarinpoush, Von Sychowski and Sperling (2007, p. 1) define Knowledge Transfer Exchange (KTE) as ‘a set of activities and approaches that are undertaken to move knowledge among those who have interests or needs in it.’ Their definition of KTE embraces both the movement of knowledge from one agency to another (Knowledge Transfer) and the two-way interchange of knowledge between researchers and practitioners (Knowledge Exchange). Mitton *et al.* (2007, p. 730) reports that KE has become used more prominently as a result of research confirming that acquiring knowledge ‘requires more than one-way communication.’ KE activities acknowledge that researchers and practitioners can influence and support each other’s work. Despite the growing body of research on the benefits of music in prisons, there is still a lack of KE on music in prisons between the research community and music tutors. Would the opportunity for researchers and tutors to collaborate be meaningful in their own professional practice?

The London Centre for Excellence in Teacher Training (LONCETT) develops and disseminates information on (non-music specific) best practice for teachers throughout London, including teachers in London prisons. Jeanes, McDonald and Simonot (2009, p. 2) argue that ‘due to the relative isolation of different prison environments, teachers employed in prisons have had few opportunities to come together within networks to share and discuss practice.’ The researchers found that teachers who work in prisons must manage organisational factors (i.e., security protocol, overcrowding and the low priority that education has within the hierarchical structure of the prison), cultural factors (‘a conflict between

the prisoner-learner's relatively fragile identity as learner and the dominant, legally imposed status as offender'), and pedagogical factors ('discontinuity in individual learning and fluctuating patterns of attendance'), all of which contribute to a learning environment that is very different from a classroom in the community (Jeanes, McDonald and Simonot, 2009, p. 3).

The Scottish Association for Music Education (SAME) offers support and professional development for music teachers in Scotland although no provision for the prison music teacher is yet provided. The prison music teacher rarely has communication, if any at all, with other music tutors or musicians who work in prisons. While teachers in schools and higher education institutions can consult colleagues, as well as numerous websites on lesson ideas and projects, the prison music teacher is often isolated in their work and must adapt lessons for the prison classroom on their own. Moreover, many prison music teachers do not have access to current research on the use of music in prisons, and knowledge of this could potentially influence and support their practice.

The current academic drive for KTE practice (Abreu *et al.*, 2009; Crossick, 2006; Ozga and Jones, 2006) paired with a funding opportunity offered as part of a larger project made it possible to design and examine a KE workshop for music tutors in Scottish prisons. This project was funded as part of a larger knowledge transfer grant awarded to Dr Katie Overy from the College of Humanities and Social Sciences at the University of Edinburgh. Another PhD student, Karen Ludke, designed a workshop and workbook for language teachers to teach foreign languages through singing songs. Ludke and I worked together (supervised by Overy) in designing the workbooks and workshops; the overall aim was to use the project as a

way to link current research and practice. Monthly meetings took place to discuss the workbook content and design and to develop the measures used to assess the value of such workshops for teachers in sharing research and best practice.

5.2 Aim

The aim of this KE project was to examine the use of an interactive workshop for music tutors who work in prisons, and an accompanying workbook, as a means to connect researchers and tutors for the exchange of research findings and best practice. This was done by sharing current research on music provision in prisons and providing a space for the tutors to share, reflect and discuss their own experiences of teaching music in prisons, as such was not available for them in their professional practice at that time. My roles in this research project included facilitating and evaluating the knowledge exchange workshop.

5.3 Method

This section describes the design of the workbook, the pilot workshop, the KE workshop and the participants who took part.

Workbook Design

The overall aim for the design of the workbook (see Appendix C) was twofold: 1) to provide an introduction into academic research on music in prisons, and 2) to create an accessible tool for teachers to use in their music classes with lesson ideas that

have been used effectively in prison classrooms. The Introduction (pp. 10-11) presents a brief overview of recent studies that support the use of music in prisons by highlighting three positive outcomes of playing music:

1. It has been suggested that once prisoners have had a positive experience in a music programme, they are more likely to participate in other programmes offered through the education department (Wilson, 2006, p. 2).
2. Various researchers have reported that prisoners develop listening skills, turn taking and eye contact through playing music (Digard, 2007; Wilson, 2006; Silber, 2005).
3. Music ensembles provide opportunities for prisoners to develop their sense of self and studies have shown that prisoners who participate in music programmes develop higher self-esteem (McCue, 2008; Digard, 2007; Wilson, 2006; Silber 2005).

The workbook does not provide a sequenced curriculum for teaching music in prisons; rather, it presents ten activity sections that provide a starting point for teachers to develop classes and activities that are specific to their student group. The ten activity sections listed above were chosen as a result of my conversations with prison music tutors (see the Music in Prisons survey in Chapter 3) and community musicians, music sessions with Dr. John Milner during the Polmont study (see Chapter 4), and my personal experience teaching music in HM YOI Polmont. All of the lesson ideas in the ten sections had been tried in a prison classroom (contributors for each section are listed in the Acknowledgements section of the Workbook). The ten sections presented in the workbook are:

1. Music interview
2. Music listening
3. Rhythm warm-up
4. Singing
5. Guitar: standard tuning
6. Guitar: open tuning
7. Guitar: tablature
8. Playing as a group
9. Song-writing
10. Evaluation

Section 1, Music Interview (see Workbook, pp. 12-13), encourages teachers to take a couple of moments to get to know new students joining the class. This may seem obvious, however with prisoners constantly joining and leaving classes it is not uncommon for a prisoner to enter the room and the only form of introduction being to ask their name. The music interview begins with four questions that can be completed by the prisoner on his own or read out loud by the music teacher:

1. Briefly explain some of your reasons for wanting to do this course.
2. Do you have any musical experience such as singing, playing an instrument or DJ-ing?
3. What style of music do you like listening to, and why?
4. What are you hoping to learn in these music classes?

The second part of the music interview is a table listing seven music terms

(beat, tempo, pitch, solo, mute, loop and audio) beside which the prisoner is asked to check one of the three columns: 1) I have never heard of this; 2) I have heard of this term but am not sure what it means; and 3) I know this term, it means...(and the prisoner has space to write down their understanding of the term).

This simple interview is helpful in multiple ways. First, asking new students about their musical experience and preferences gives them the opportunity to express and share a bit about themselves as individuals. Secondly, asking a new prisoner to complete the interview shows that the tutor is interested in learning these details about the individual and takes seriously their involvement in the music class. Finally, since prisoners complete the interview on their own, the tutor learns about the current musical interests of their new student.

Section 2 gives a brief introduction to Music Listening (see Workbook, pp. 12-15) with prisoners in a group setting. In addition to giving an outline on how to approach listening to musical pieces, the section presents some statements and questions for the group to consider (e.g., How does the piece begin? Name all the instruments you hear throughout the song. What is the tempo (the speed) of the piece? Does it change at all? Tell me why you enjoy, or do not enjoy, this piece of music.) and provides further notes for the tutor on how to lead and encourage a group discussion on the piece (e.g., by stressing to the class that they do not need to like every example. The point of the exercise is to listen for certain attributes in the music and to expand their knowledge of musical styles.).

Section 3, Rhythm Warm-Up (see Workbook, pp. 16-17) describes how to lead a rhythm warm-up circle. Instructors can begin by using simple rhythms as suggested in the *Leading a warm-up circle* and then build up to more complex

rhythmic layers in *Leading a four-part rhythm exercise*. Similar to the previous sections in the workbook, this section offers alternative suggestions to the activities. For example, in this section, tutors are encouraged to begin with rhythms from familiar popular songs if they find that the written rhythms are too complex for their students to begin with.

Singing is the activity presented in Section 4 (see Workbook, pp. 18-19). Singing is an activity that many people assume prisoners would not want to do. People can be self-conscious about their ability to sing, but with the right amount of enthusiasm and support from a knowledgeable tutor, any group of people can start singing (Richards and Durrant, 2003). Singing in a group is a good way to build confidence in individuals, to establish a sense of community or belonging in a group and to gain from the physical and mental benefits of singing (Cohen, 2007a; Silber, 2005).

The Singing section does not provide song selections for tutors to use; rather, information is given on ways to support better group singing: Warming-up and Good Practice techniques. Taking time to warm up helps the group focus their minds as well as their voices. Physical stretches and vocal warm-ups that focus on melodic and rhythmic phrases are recommended because emphasis is placed on posture and breathing techniques. This section also gives instructions on how to teach a song using a call and response technique. This technique was chosen as many of the music tutors who contributed ideas for the workbook found call and response to be a useful way to teach a song.

The guitar is the instrument most frequently played by prisoners, perhaps for its familiarity or it being one of the few instruments that prisoners can keep in their

cells. Thus, Sections 5, 6 and 7 introduce different methods for how to teach the guitar to students. Section 5, Guitar: Standard Tuning (see Workbook, pp. 20-23), explains how to teach some basic skills that prisoners will need to play the guitar in standard tuning. This is how most people first engage with the guitar, by learning and practicing chord formations. Most students want to learn how to play a specific song they already know, so it is important in the early stages of teaching to select a song that they like, but which is also made up of simple chords that can be played easily. Song examples are given in Section 5, but tutors are encouraged to choose music for the particular individuals in their classes. This section also describes how to teach a chord and how to teach a song on the guitar step-by-step.

Section 6 gives a brief introduction on how to teach the guitar in open tuning (see Workbook, Guitar: Open Tuning, pp. 24-25). The guitar must first be tuned to an E major chord. Milner's chord sticker, which has numbers and letters to indicate the chords that each fret will produce, is placed on the neck of the guitar. An example of a song sheet with the corresponding chords is provided to show how prisoners can easily read the sheet and play the corresponding chords on the guitar. Young offenders (see Chapter 4) found this method an enjoyable way to begin learning the guitar when they could not form chord structures easily. Additionally, this method is useful because students may find starting the instrument quite difficult and may have a tendency to give up easily.

Section 7, Guitar: tablature (see Workbook, pp. 26-27) presents the basis for teaching tablature on the guitar, which is done in standard tuning. Tablature is a reading method used by classically trained guitarists and popular musicians who want to learn how to play melodic lines in addition to chord formations. Instructions

on how to read tablature and multiple examples of tablature notation are provided in this section.

The next two sections in the workbook, Section 8: Playing as a group (see Workbook, pp. 28-29) and Section 9: Song writing (see Workbook, pp. 30-31) are designed as group activities. Playing as a group requires individuals to not only focus on what they are playing, but also be aware of what everyone in the group is playing and how their playing contributes to the group sound. Playing in a group can be very challenging for prisoners. Most education and work in prisons is done individually and rarely does a prisoner participate in weekly group activities. Prisoners can develop useful listening and communication skills through ensemble playing.

Song writing can be done individually, however Section 9 encourages tutors to try this activity as a group because a tutor may want to lead the entire group in writing a song or in pairs before asking individuals to work on a song individually. Writing songs can contribute to prisoners developing writing skills through the process of brainstorming ideas for songs, refining song lyrics and creating a musical piece. Tutors are encouraged to use familiar melodies in beginning song writing sessions if prisoners are having difficulty creating an original tune.

The final section, Section 10: Evaluation (see Workbook, pp. 32-33), discusses the importance of teachers evaluating and reflecting on their classes. Tutors are often so engaged with what is happening in the class or occupied with paperwork related to classes that they rarely find time to reflect on their class or to ask students for feedback. Therefore, tutors are encouraged to build in time to think back on their music sessions and to ask their students' opinions by providing feedback forms. The aim of the questions for the tutor was to collect their own thoughts on what was

being done in the class, how different class activities were received by prisoners, and any changes that could be made for future sessions. Suggested questions for the tutor to reflect on their experience of the class included:

1. Describe your music class. What activities do you do in your class?
2. Do participants work individually or as a group?
3. What do you think is working in the class?
4. Is anything not working?
5. What would you like to change?
6. Do you have any short-term or long-term goals for individuals or the group?
7. Are there any skills you feel you need to develop further for this class?
How could you develop them?

The aim of feedback questions presented to the prisoners was to gather their opinions about the class and to learn what other classes, if any, they were taking in the Learning Centre. The following feedback questions were suggested:

1. What do you like about the class?
2. What have you learned in the class?
3. Is there anything that you'd still like to learn?
4. Is the class what you were expecting?
5. What would you change about the class?
6. Is there anything about the class that you don't like?
7. What other classes do you take in the Learning Centre?

8. Have you started taking any other classes since signing up for music lessons?

The workbook concludes with References, suggestions for additional resources and sample student activity sheets.

Workshop Design

It was important when planning the KE workshop to consider carefully the balance between research information presented and the opportunity tutors had to discuss their own practice. The session needed to present research findings relevant to the work that practitioners do, yet allow time for the practitioners to exchange ideas and to increase their practical knowledge of teaching music in a prison classroom. The following agenda was designed for the 3-hour workshop:

- Welcome and outline of the workshop (5 minutes)
- Group introductions (15 minutes)
- Warm-up activity (10 minutes)
- Presentation of research in the field (20 minutes)
- Small group discussion (15 minutes)
- Whole group discussion (30 minutes)
- Tea break & expense forms (30 minutes)
- Demonstration of workbook activities (20 minutes)
- Discussion about activities (15-20 minutes)
- Workshop feedback form (10 minutes)

Participants

All music teachers who work in Scottish prisons, including Scotland's two private prisons, HMP Addiewell and HMP Kilmarnock, were emailed invitations to attend the afternoon workshop at the University of Edinburgh (see Appendix C.1). Each participant was asked to come ready to share an activity that they use in their classroom. Four music teachers, who worked in HMP Addiewell, HMP Cornton Vale and HMP Greenock, could not attend. Six music tutors (and one non-music tutor) from HMP Edinburgh, HMP Kilmarnock, HMP Perth, HM YOI Polmont and HMP Shotts accepted invitations and were in attendance. Additionally, Dr. John Milner, whose method of teaching guitar in open tuning was employed in the workbook, from the Roaches School in Stoke-on-Trent; Selena Kay, who contributed to the KE workbook, and who was a music technology tutor from HMP Pentonville in London; Katie Overy and Karen Ludke, collaborators for the KE project and one postgraduate student from the Music in the Community programme attended. This brought the total of workshop attendees, not including the researcher, to 12. The group was made up of eight females and five males, seven of whom were trained music teachers. The group had a wide range of experience in prisons, from teachers who were just starting to work in prisons to one individual from HMP Perth who had been teaching music in prison for over twenty years.

Pilot Workshop

The workshop was piloted in May 2009 with two Masters degree students who had previous experience of teaching music in Scottish prisons as part of their Music in the Community course at the University of Edinburgh. While a larger group would have been preferable, the researcher thought that the students participating in the pilot workshop should have some experience of teaching music in a prison in order to engage with and reflect on the workshop content. One student had volunteered at Cornton Vale, Scotland's only prison for women, and the other student had volunteered at Polmont, Scotland's national institution for young offenders.

The format of the pilot workshop followed the design of the teacher workshop including a review of current research, examination of the workbook (although the final version of the workbook had yet to be printed since feedback from the pilot would be taken into consideration), group discussion of the proposed questions and completion of the post-workshop questionnaire.

Group discussion was centred on the four pre-determined questions that were posted around the room on large sheets of paper, which allowed space for the participants' written responses. Below are the discussion questions and responses as reported by the students. The researcher also took part in the exercise.

1. How is music currently being taught in prisons?

- 'In Cornton Vale there is 1 guitar class and a potential choir being run by a retired secretary from the Education Department.'
- 'There is 1 guitar and composition class at Polmont.'
- '2 guitar classes run by an administration assistant at Saughten.'

2. What are some challenges of teaching music in prisons?

- 'Focus and concentration of offenders.'
- 'Drugs that affect the mood of offenders in class.'
- 'Space (all instruments are in the same room, makes it hard to concentrate).'
- 'Working together as a group, listening to each other, fostering the idea of practice, participating in unfamiliar genres.'
- 'Number of participants in a group.'
- 'Resources (not enough instruments).'
- 'Funding (450 female offenders in Scotland and 6 places in a guitar class).'
- 'Funding for professional, qualified music teachers.'

3. What changes, if any, need to be made when teaching music in prisons?

- 'Music teachers need to be someone who is based in the prison or education department, someone who can build relationships in the long-term.'
- 'Moral support for education workers.'
- 'Clear aims and objectives – simple and doable.'
- 'Range of kit for musical exploration.'
- 'There should be more consistency for funding.'
- 'Different levels of classes.'
- 'Higher staff to offender ratio.'

- 'More space.'

4. Can music teachers be better supported?

- 'Yes, possibly more than 1 teacher at a time. Offenders can be very attention demanding.'
- 'A good network between teachers would probably be viewed favourably.'
- 'Supported better by officers. Lessons could be viewed more positively.'
- 'Moral support and communication between people in similar roles.'
- 'Professional Development.'
- 'Guides to funding.'

The students had many detailed suggestions for improving music classes considering the brief amount of time (no more than 6 months) that they had worked in prisons. Their experiences of teaching in these two prisons enabled them to comment on resources for tutors – or the lack thereof; the stress of working in a prison environment; and the need for professional and personal support for tutors. The two students also completed the post-workshop questionnaire. Responses are listed below each question with the number of responses for each answer in brackets.

1. How satisfied are you with the workshop content?

Satisfied [2]

2. *How satisfied are you with the method of combining the presentation with participatory discussion/activities?*

Very satisfied [2]

3. *How satisfied are you with the workshop materials?*

Very satisfied [1]

Satisfied [1]

4. *How do you perceive the information and assistance received prior to the workshop?*

Satisfied [2]

5. *Which portions of the workshop session did you find most useful and effective?*

Participants were asked to tick all applicable categories (see below) in response to this question.

Research findings [2]

Small-group brainstorming of ideas, previous experiences with, and challenges related to teaching music in prisons [2]

Group discussion of results of the brainstorming session [1]

Sample activities [1]

Group discussion of activities [2]

Printed workbook materials [1]

6. *How familiar are you now with:*

a. Academic research in this area

Somewhat [2]

b. Practical tips and lesson ideas

To a good extent [1]

Somewhat [1]

c. Challenges and how to overcome them

To a good extent [1]

Somewhat [1]

7. *How much has this workshop helped increase your practical knowledge of teaching music in prisons?*

To a good extent [1]

Somewhat [1]

8. *How much do you think you can apply what you learned from the workshop to your teaching?*

To a good extent [2]

9. *To what extent will you be able to teach your colleagues about this topic?*

Both Masters degree students left this question blank.

10. How do you think you can apply what you have learned from this workshop to your classroom?

- 'Use ideas from the workbook, especially guitar info.'

11. What was one of the greatest benefits to you from this workshop?

- 'Sharing of ideas.'
- 'Hearing about other people's experiences.'

12. Are there any topics that you wish had been covered in more depth?

No responses given.

13. Are there any additional topics you wish that the workshop had covered?

No responses given.

14. Do you have any other comments or suggestions?

No responses given.

Piloting the workshop proved useful in preparing for the final workshop by rehearsing the PowerPoint presentation, practising the warm-up activity and reviewing the discussion questions and post-workshop questionnaire. Some changes were made to group discussion questions 3 and 4 after piloting the workshop.

Question 3: *What changes, if any, need to be made when teaching music in prisons?* was considered by the pilot group to be too vague and a more direct approach was suggested. The question was changed to: *How can music teachers in prisons improve*

their practice? Question 4: *Can music teachers be better supported?* was also considered too vague (the group initially responded with a loud ‘Yes!’). The question was therefore changed to the following: *If you could design your ideal music project, what would it entail?*

Pilot participants reported in the post-workshop questionnaire that they were ‘satisfied’ with the content of the workshop and ‘very satisfied’ with the workshop design as a combination of research and participatory discussion and activities. Both participants noted they were satisfied (one was very satisfied and one was satisfied) with the workshop materials. Participants reported that the most useful parts of the workshop were the presentation of research findings, small group brainstorming of ideas, previous experience with, and challenges related to teaching music in prisons and the group discussion activities. No changes were made to the post-workshop questionnaire.

Tutor Workshop

The choice of day for the workshop was given careful consideration, as tutors would not be given a day off work to participate in the workshop. Thus, a Saturday afternoon was chosen. Participants were not paid to attend, however budget funds allowed compensation for participants who had to travel from outside of the Edinburgh area. Lunch was served before the workshop began, allowing participants to meet and speak with each other before the commencement of the workshop.

After lunch, the researcher welcomed everyone and led introductions amongst the group. An agenda for the workshop was presented (see Workshop

design, p. 11). The KE session began with each participant introducing themselves to the group by sharing their name, the location of where they were teaching, the number of years they had been teaching, what they hoped to gain from the workshop and their experience of teaching music in prisons. A warm-up activity, *Leading a warm-up circle* (see Workbook, p. 16) was used to show the many ways that tutors can take a simple rhythm and develop it further by adding text, discussing rhythm and tone colour or changing the instrumentation. The warm-up activity was then followed by a brief review of recent research on music in prisons through a PowerPoint presentation (see Appendix C.2). The presentation focused on the possible benefits for prisoners that take part in music sessions, a discussion on music provision from the inside (music teachers based within prison education departments) and music from the outside (independent musicians and organisations that provide programming in prisons) and a discussion on a small number of recent studies.

After the presentation, participants took part in informal small group discussions by contributing answers to four questions on teaching music in prisons. Similar to the pilot workshop, the questions were posted around the room, only this time on large white boards (see Figure 5.1).



Figure 5.1: Photograph to show a participant contributing an answer for group discussion

The aim of these questions was to gather participants' personal experiences of teaching music in prisons and the challenges it presents to them. The questions, and the rationale for each, are listed below.

- How is music currently being taught in prisons?

There is no set curriculum for how music is taught in prisons. Tutors will often teach where their strengths lie or sometimes teach what is of particular interest

in their specific institution. This question was asked to get a better idea of how individuals participating in the workshop taught in prisons.

- What are the challenges of teaching music in prison?

This question was asked in order to gather better information about challenges, sometimes site-specific (e.g., are there different challenges when teaching music to young offenders as opposed to adult prisoners?), that tutors encounter when teaching music in a prison.

- How can music teachers in prison improve their practice?

The question was asked in order to generate topics to discuss in relation to improving the practice of teaching music in a prison.

- If you could design your ideal music project, what would it entail?

This question asked workshop participants to design a group project that prisoners could take part in during music class, as opposed to individual activities. Project-based work was highlighted during the presentation of research findings as a positive way for prisoners to develop better social skills.

Participants moved about the room to answer all four questions. This allowed conversations to take place in many small groups and in pairs of people (see Figure 5.2).



Figure 5.2: Photograph to show small group discussions in the music tutor workshop

After 15 minutes, the entire group was called together to review the contributions given to each question. This large group discussion gave participants time to share their experiences and frustrations associated with their teaching with the entire group. Following a tea break, workbooks were passed out to participants and the text was reviewed together as a group. The last portion of the workshop involved participants sharing some examples of their best practice with the group. For example, Milner showed participants how to teach students using open tuning on the guitar as described in Section 6 of the workbook (see Figure 5.3). Participants then completed a post-workshop questionnaire at the end of the session.



Figure 5.3: Photograph to show Dr. John Milner demonstrating how to play the guitar in open tuning

5.4 Measures

Two questionnaires were administered to workshop participants, a post-workshop questionnaire at the conclusion of the workshop and a follow-up questionnaire two weeks later. The aim of the questionnaires was to gather information about the participants' opinions of the workshop and workbook (post-workshop questionnaire) and the usefulness of the workbook in their classrooms (follow-up questionnaire). The first questionnaire, distributed immediately after the workshop, had a total of nine closed questions and five open-ended questions. The second questionnaire

consisted of five closed questions and four open-ended questions and was sent to participants via email two weeks after the workshop. Copies of both questionnaires are available in Appendix C.3.

5.5 Results

The following section presents and discusses the data gathered from the KE tutor workshop, including responses to discussion questions and results from the post-workshop questionnaire and the follow-up questionnaire.

Discussion Questions

Participants contributed answers individually or in pairs. The four questions are presented below with participants' written responses after each one.

1. How is music currently being taught in prisons?

- 'Group and Individual (practical and technical, theory, aspects of guitar playing, basic songwriting).'
- 'Ear training and transcribing.'
- 'Using technology.'
- 'Working on enough theory and practice to perform a tune.'
- 'MC'ing.'
- 'Garageband.'
- 'Working as a band.'

- ‘Piano and guitar tuition.’
- ‘Media studies; film, TV & radio.’
- ‘Creative industries in business.’

2. *What are the challenges of teaching music in prisons?*

- ‘High turnover (new students entering in the middle of a course).’
- ‘Mixed ability.’
- ‘Poor resources.’
- ‘Lack of consistency.’
- ‘Lack of confidence.’
- ‘Attention span of students.’
- ‘Length of classes.’
- ‘Day to day living in prison.’
- ‘Support from Administration.’
- ‘Lack of awareness from community on the importance of arts in prisons.’
- ‘States of mind due to drug use.’

3. *How can music teachers in prisons improve their practice?*

- ‘Awareness of what the students can bring to the class.’
- ‘Think of ways of having mixed ability working together/separately in a room.’
- ‘Integration of electronic music with instrumental (band).’

- ‘Be real!’
- ‘Availability of teaching/learning resources.’
- ‘Sharing good practice (e.g. workshop like today).’
- ‘Team teaching and more than one room available at a time (e.g. group noisy work vs. individual quiet work).’
- ‘Breaking routines and empowering students.’
- ‘Involve officers and staff.’

4. *If you could design your ideal music project, what would it entail?*

- ‘Lots of individual tuition working towards ensemble work (later!).’
- ‘Multi-media project work with final performance.’
- ‘Time and money to prepare.’
- ‘Band tour of halls performing our own music.’
- ‘Background music for art class.’
- ‘A stable class.’

Feedback from the Post-Workshop Questionnaires

This questionnaire was distributed to all the workshop participants at the conclusion of the afternoon workshop. Eleven questionnaires were completed. Responses revealed that all of the participants felt that the opportunity to assemble and to share their ideas and experiences of teaching music in prisons was valuable to their teaching and in turn, to the learning centres and prisons where they work. Results are presented below.

1. *How satisfied are you with the workshop content?*

All 11 participants reported being ‘very satisfied.’

2. *How satisfied are you with the method of combining the presentation with participatory discussion/activities?*

Again, all participants reported being ‘very satisfied.’

3. *How satisfied are you with the workshop materials?*

All participants reported being ‘very satisfied.’

4. *How do you perceive the information and assistance received prior to the workshop?*

Very satisfied [8]

Satisfied [2]

Indifferent or unsure [1]

5. *Which portions of the workshop session did you find most useful and effective?*

Participants were asked to tick all applicable categories (see below) in response to the question. The totals of categories chosen are in brackets.

Research findings [8]

Small-group brainstorming of ideas, previous experiences with, and challenges related to teaching music in prisons [9]

Group discussion of results of the brainstorming session [10]

Sample activities [11]

Group discussion of activities [9]

Printed workbook materials [10]

6. *How familiar are you now with:*

a. Academic research in this area

To a good extent [2]

Somewhat [5]

Very little [3]

No response [1]

b. Practical tips and lesson ideas

To a good extent [5]

Somewhat [4]

Very little [1]

No response [1]

c. Challenges and how to overcome them

Fully [1]

To a good extent [2]

Somewhat [6]

Very little [1]

No response [1]

7. *How much has this workshop helped increase your practical knowledge of teaching music in prisons?*

Fully [1]

To a good extent [8]

Somewhat [1]

No response [1]

8. *How much do you think you can apply what you learned from the workshop to your teaching?*

Fully [3]

To a good extent [4]

Somewhat [3]

No response [1]

9. *To what extent will you be able to teach your colleagues about this topic?*

Fully [3]

To a good extent [3]

Somewhat [1]

No response [2]

10. *How do you think you can apply what you have learned from this workshop to your classroom?*

Participants' comments are listed from the transcripts.

- 'Ideas for games and approaches to learning chords/melodies, etc.'
- 'I can use some of the other teachers' ideas.'
- 'With ease, looking forward to it.'
- 'All teaching ideas need to be put on a website for teachers to access.'
- 'The Music Interview and Class Evaluation forms are something I might adapt and use to help develop my approach accounting with students interests.'
- 'New ideas from fellow practitioners and how to implement and enhance my teaching.'
- 'I will try most of the activities demonstrated and discussed.'

11. What was one of the greatest benefits to you from this workshop?

- 'Sharing ideas and good practice.'
- 'Hearing other people's ideas.'
- 'Hearing what other teachers actually do in their sessions.'
- 'Hearing other peoples hints and tips.'
- 'Everything has been beneficial.'
- 'Seeing and meeting other people in the same or similar profession and how they work.'

12. Are there any topics that you wish had been covered in more depth?

- 'Use of music to further basic literacy and numeracy.'
- 'More tips on workshop ideas, games, etc.'

13. Are there any additional topics you wish that the workshop had covered?

No answers were given for this question by any of the participants.

14. Do you have any other comments or suggestions?

- ‘Very informative day and very enjoyable.’
- ‘Do this again – for longer.’

Feedback from the Follow-up Questionnaires

Workshop participants received a follow-up questionnaire two weeks after the workshop. The main purpose of the questionnaire was to see if participants were able to use the knowledge gained from the workshop and the workbook in their actual practice. All six music tutors in the KE workshop were sent the questionnaire and returned it completed (four by email and two by post.)

1. How satisfied are you with the workbook content?

Very satisfied [5]

To a good extent [1]

2. How satisfied are you with the workbook layout?

Very satisfied [5]

To a good extent [1]

3. *How much did the workshop help increase your practical knowledge of how to teach music in prison?*

Very satisfied [1]

To a good extent [4]

Very little [1]

4. *Do you think the workshop format was a helpful way to learn about this topic and to share ideas with other music teachers?*

Very satisfied [5]

To a good extent [1]

5. *Which parts of the workshop have you found to be most useful in your own teaching practice?*

Research findings [4]

Small-group brainstorming of ideas, previous experiences with, and challenges related to teaching music in prisons [4]

Group discussion of results of the brainstorming session [4]

Sample activities [5]

Group discussion of activities [4]

Printed workbook materials [5]

6. *How have you applied what you learned from the workbook in your classroom? If you have not tried any of the activities yet, can you tell us why?*

- ‘The song writing section really helped me to find a starting point. It’s an area where I’m very weak, knowing how to write a lyric.’
- ‘The workshop has made me more aware of ‘turn taking’ and I have tried to include this lesson in my classes.’
- ‘Yes, I have tried some of the activities and they seem to engage the prisoners quite intensively.’
- ‘I have used various elements of the practical music-making activities in small group sessions.’
- ‘Have used the rhythm warm-up activity. I hope to use more.’
- ‘I have found that the majority of the workbook has been able to be adapted into my classroom and teaching methods in some way. The open tuning and ‘chord sticker’ section have been most useful as an introduction to playing an instrument and has acted as a stepping stone to learning more about the guitar and how to play it. With regard to the other activities in the workbook, I already apply most of the techniques in some form, however I feel that the workbook has allowed me to have further options on how to deliver some of my own ideas and also for different techniques for different students.’

7. *Do you have any other comments or suggestions about the workshop?*

- ‘Probably having range of instruments, IT setup would be good in terms of allowing everyone to demonstrate/share/take part in creative musical exchanges.’
- ‘The most useful part of the workshop for me was when everyone spoke individually about what they do in class. This gave me some great ideas to use.’
- ‘It’s very well put together as an initial project.’
- ‘It was an excellent (and rare) opportunity to find out how other people approach the role of music-educator in a secure environment.’
- ‘I found the workshop very worthwhile. It was good to share experiences and practices with other in prison education as otherwise we are very isolated in our work.’
- ‘The workshop was a great way of bringing together a group of quite unique teachers who work in a very different environment to that of any school, college or University. I felt the day was quite appropriate and very useful as a method of establishing who is doing what in what prison and also to hear that there are others who can empathize with the practice of teaching in a prison. The structure and content of the workshop was above my expectation and left me suitably satisfied with regard to what I had learned from being part of the group who attended on the day. It was insightful to hear what others were doing in their teaching, especially subjects, content of classes and methodologies. I would suggest that it is important that we, as a group, maintain contact

through some form whether it is through an email contact list, online forum or even further group meetings or workshops.’

8. *Do you have any other comments or suggestions about the workbook?*

- ‘I think it’s ideal really, perfect size and really accessible.’
- ‘It could probably be expanded with the more tutors you speak to.’
- ‘It’s fantastic!’
- ‘I think the workbook is an invaluable document to anyone teaching music. It is well formatted, accessible and practical in its layout and style. The content is appropriate for both teacher and student and I especially found that the introductory pages were excellent in the recognition of music as an important part of prisoner education and rehabilitation. I believe that music is still perceived by some prison staff, and certainly individuals who do not work in a prison environment, as a ‘treat’ for prisoners where they get to sing and make music. If people had to look beyond the surface of music classes, they would certainly find that music and creative subjects are vital in the personal development, educational development and rehabilitation of prisoners and young people.’

9. *Do you have any other comments or suggestions about future work in this area?*

- ‘A website or blog but it needs resourcing on a regular basis to be useful. Now I really think we need some vocal charts to get people singing.’

- ‘Try everything. See what sticks.’
- ‘It would be great to have more of these events for the purpose of knowledge sharing. It would be really useful to spend more time on some of the activities and to actually go through the process of a real class.’
- ‘Having attended the workshop and been able to speak with members of the group who were present, I can honestly say that I have been inspired to look into professional development in the areas of psychology and neurology of music as a primary goal over the next few years. I feel that the knowledge I picked up over such a short period of time will be invaluable to me as a teacher of music in prison. I would hope that there will be a follow up workshop or meeting, as I see communication between all parties involved as being of great use. The sharing of ideas and support from each other will provide our service users with the best educational experience possible and benefit ourselves greatly in our rather unique and very often challenging profession.’

In sum, responses from both questionnaires showed that participants found the workshop enjoyable and reported that they increased their knowledge of research on music in prisons and practice-based activities. For most participants, meeting music tutors who work in prisons, and sharing activity ideas, was reported as most valuable to their professional practice. The workbook was reported to be a good

resource, with some tutors using the sections as a starting point to teach activities they had never taught previously.

5.6 Discussion

The goal of this study was to examine the strengths and weaknesses of a workshop format in exchanging knowledge between researchers and practitioners who work in Scottish prisons. When much information can be accessed on the Internet or sent to music tutors through written correspondence, why is it important to ask individuals to physically meet to discuss their practice? There are not many people who teach music in Scottish prisons and the opportunity to come together, to meet each other and to discuss their practice in person offered them an opportunity to make a connection with other individuals who share similar challenges in their work. For many individuals who took part in the workshop it was the first time they had made such a professional connection.

The post-workshop questionnaire showed that overall participants were ‘very satisfied’ with the workshop and the accompanying workbook. Five of the 11 participants who completed the questionnaire reported that the workshop helped increase their practical knowledge of how to teach music in prisons ‘to a good extent’ and one participant reported being ‘very satisfied.’ Only one participant reported the workshop as increasing their practical knowledge ‘very little.’ It might be worth noting that the individual who reported that the workshop increased their practical knowledge of how to teach music in prisons ‘very little’ has been teaching music in prisons for over 20 years.

All of the participants reported that they found the KE workshop format a helpful way to learn about teaching music in prisons and to share ideas with other tutors. While the music tutors found learning about current research related to music in prisons interesting, they did not feel it was the most meaningful part of the workshop for their practice. The Research Findings portion of the workshop was chosen the least (eight out of 11 questionnaires) compared to more practical activities such as group discussion about teaching music in prisons and the sample activities. However, this might be so because it was the first time these individuals got to meet others doing similar work, and their desire to exchange ideas and learn of each others' practice was greater than to learn how current research might relate to that practice. It is possible that the participants would have more interest in research related to their work in following workshops, after they had time to form a network with other practitioners and researchers in the field. One music tutor reported in the follow-up questionnaire that the conversations he had with other tutors during the workshop inspired him to learn more about the psychology and neurology of music. Perhaps further opportunities to meet and exchange best practice and research would lead a group of tutors to gain a deeper interest in research and how it may relate to and influence their practice.

Responses from question 6c of the post-workshop questionnaire (*How familiar are you now with challenges and how to overcome them?*) show that while the participants fully enjoyed the workshop and found it useful, the workshop did not leave them feeling more control in overcoming challenges. This issue might be better addressed in further meetings and workshops. Also, it is important to keep in mind that many challenges that prison music teachers face are not necessarily ones that are

within their control, for example matters that pertain to the running and regime of the prison.

While music tutors in prisons may not be able to change issues that relate to the prison regime, the questionnaires showed that participants did think it important that further workshops and resources for the purpose of ‘knowledge sharing’ are set up for music tutors who work in prisons. Music tutors in prisons need to be supported in their work. Often they do not have a separate budget for resources (this varies amongst prisons) and materials used in classes are often provided personally by the tutor. While this is often the case for music teachers in other learning environments, such issues add to an already stressful teaching environment in a prison.

When asked what the greatest benefit of the workshop was, the majority of participants reported ‘hearing other people’s ideas.’ A variety of responses were given when tutors responded about how they had used suggestions from other participants in the workshop, ‘*The workshop made me more aware of turn taking and I have tried to include this lesson in my classes*’, and the workbook activities in their own teaching, ‘*The song writing section really helped me to find a starting point. It’s an area where I’m very weak, knowing how to write a lyric*’. For those tutors who had more experience teaching in prisons, the workbook was still able to support their work, ‘*I already apply most of the techniques in some form, however I feel that the workbook has allowed me to have further options on how to deliver some of my own ideas and also for different techniques for different students*.’ This is an important skill to have as a tutor in prisons, as a group of prisoners often will have an ‘extremely wide range of individual needs, which require a greater degree of

differentiation than is generally needed in mainstream education settings' (Jeanes, McDonald and Simonot, 2009, p. 3).

The strengths of this workshop were many, the first being that the workshop took place. Many participants commented on the opportunity to meet other professionals in their field, *'It was an excellent (and rare) opportunity to find out how other people approach the role of music-educator in a secure environment'* and *'I found the workshop very worthwhile. It was good to share experiences and practices with others in prison education as otherwise we are very isolated in our work.'*

Participants found the workshop format good for exchanging current research and practice, however most participants reported the sharing of ideas and experiences as the most useful part of the workshop. As with most arts projects in prisons, a weakness of this project is that it stopped after one session mainly due to funding. It would be beneficial to have further workshops to foster knowledge sharing amongst this community of prison tutors. This was suggested in the follow-up questionnaire responses, as was creating a website or blog for music tutors who work in prisons to stay better connected when meeting in person is not possible. One participant suggested having a range of musical instruments and other IT equipment available for music tutors to share and learn new skills in the context of a workshop. A recommendation was also made to continue developing the workbook by including other music tutors' examples of activities and recommendations for best practice.

5.7 Conclusion

In summary, the tutors who participated in the Music in Prisons KE project found the workshop useful and a good means of exchanging best practice with other music tutors who work in prisons. Participants enjoyed meeting other individuals who teach music in prisons, a role that is often isolated. Practice, and not research, was the focus of this particular workshop. However, future and continuous workshops of this kind could possibly foster a community of tutors who support each other in their practice through the exchange of ideas, and could generate more interest into how research is connected to their practice and how their practice influences research. KE projects such as this one can also motivate researchers to be more mindful – and possibly more creative – in communicating ideas to other sectors such as education, government and policy makers.

Chapter 6 *Inspiring Change*: Music Projects with Young Offenders

Previous chapters in this thesis have explored the benefits of music provision for young offenders (Chapter 4) and the benefits of opportunities for knowledge exchange for music tutors who work in prisons (Chapter 5). Results showed that young offenders who take part in music projects can develop a range of personal and social skills and, often due to their participation in arts projects, engage in further education courses in the Learning Centre. Opportunities for knowledge exchange amongst music tutors who work in prisons resulted in increased practical knowledge and the fostering of a supportive professional teaching community.

This study explored the process and benefits of two music projects designed for young offenders as part of the *Inspiring Change* pilot project. *Inspiring Change* was a co-ordinated pilot programme of arts interventions that took place in five Scottish prisons throughout 2010. The project was the first joint partnership of its kind and scale, involving Motherwell College, the Scottish Prison Service and seven national arts organisations: Scottish Opera, the Scottish Chamber Orchestra, National Youth Choir of Scotland, Scottish Ensemble, Citizens Theatre, the Traverse Theatre and the National Galleries of Scotland. The two music projects discussed in this

chapter were led by the Scottish Ensemble, an international touring chamber ensemble that also leads education and community events throughout Scotland (Scottish Ensemble, 2010) and the National Youth Choir of Scotland (NYCoS), an organisation that promotes choral singing for young people through the operation of four national choirs, the support of area choirs across Scotland and the provision of education and training for choral directors. NYCoS also has an education division that works collaboratively with schools, local councils and youth organisations to design and implement education programmes across the country (National Youth Choir of Scotland, 2010). This was the first time both NYCoS and the Scottish Ensemble had worked in a prison.

6.1 Introduction

The main aims of the *Inspiring Change* project were threefold: 1) to stimulate prisoners' engagement with learning, 2) to improve literacy skills and 3) to investigate the potential of the arts to support the process of rehabilitation.

Participants (n=230) were male and female Scottish prisoners from HMP Barlinnie, HMP Castle Huntly, HMP Greenock, HMP Polmont and HMP Shotts. These prisons were chosen so as to work with a variety of prisoner groups, as presented below:

- HMP Barlinnie: Short-term prisoners
- HMP Castle Huntly: Pre-release
- HMP Greenock: Women
- HMP Polmont: Young offenders
- HMP Shotts: Long-term prisoners

An Evaluation Team¹ made up of six academics, and myself as a research assistant, from the University of Edinburgh, University of Glasgow and University of Strathclyde was contracted to lead the evaluation of the pilot project. The Evaluation Team utilised multiple methods of evaluation in the pilot, including: focus groups with prisoners (early stage in the project and at project completion); interviews with Prison staff, Learning Centre staff and Arts Practitioners who led the projects; confidence and literacy questionnaires for prisoners; Session Review forms from Arts Practitioners; Education Enrolment data as provided by the prison Learning Centres; Behaviour data as documented by the prisons; a case study; and follow-up telephone interviews with participants who were released.

In the focus groups, many of the prisoners reported that they valued the level of professionalism by the arts practitioners, and individuals across the different arts projects reported their appreciation in being treated as artists in a collaborative project and not like prisoners. The arts programmes often focused on prisoners' strengths instead of weaknesses through group work on a final project: a play, concert or art piece. Participants were then able to share their performances and art pieces with their families by means of performances in the prison and an exhibit at the National Galleries of Scotland in Edinburgh.

In their interviews, many of the Prison staff, Learning Centre staff and arts practitioners reported feeling pride at seeing the high level of skill and commitment that participants contributed to the projects. An immense amount of planning, most

¹ The Evaluation Team for the Inspire Project included: Professor Richard Sparks (Edinburgh, PI); Professor Sarah Colvin (Edinburgh); Professor Mike Nellis (Strathclyde); Professor Fergus McNeill (Glasgow); Dr Katie Overy (Edinburgh); Professor Lyn Tett (Edinburgh); Kirstin Anderson (Edinburgh).

often across multiple agencies, took place from 2008 up until the commencement of the project in 2010. Most of the participants from all three agencies involved in the project – Motherwell College, the Scottish Prison Service and the seven national arts organisations – reported in their interviews that the projects were successful and worth all the work required to make them happen in a secure environment. Most arts practitioners reported that the Session Review forms were useful for documenting what they did in each session and for giving them time to reflect on the session. A number of Learning Centre staff reported that the completed forms were a useful tool to see how sessions were going and to see what participants were involved in doing during the sessions.

However, not all experiences were positive during the running of the pilot. Arts practitioners reported numerous restrictions made to the projects as a result of being in a prison, including the limitation of space, security requirements defined by the prison and the uncertainty of prisoners' attendance in project sessions. Prison staff and Learning centre staff commented on the increase of paperwork associated with the project and the strain on the daily prison routine once the arts practitioners started working in the prisons. For some of the participants in the arts projects, the most negative experience reported was that the programme ended and they did not have a way to continue developing the craft they had been working on during the project.

Data from the confidence scales showed that scores for participants in three projects remained the same (National Galleries at Greenock, National Galleries at the Open Estate and Traverse at the Open Estate) and scores for participants in five projects increased (National Galleries at Barlinnie, Citizens at Greenock, National

Galleries at Polmont, the Scottish Ensemble at Polmont and National Galleries at Shotts). Scores for participants in one project revealed a decrease in confidence (National Youth Choir of Scotland), which was due to one participant who reported feeling less confident after participating in the project. Overall, the scores from the confidence measure showed that most participants felt as confident or more confident post-project.

An attempt was made to gather participants' behaviour records as kept by the prisons and their engagement with education as kept by the Learning Centres, as well as permission from participants as to whether they could be contacted for a telephone interview once released. Final records of these indicative data proved to be incomplete due to some prisons and Learning Centres providing more information than others, time constraints and the constant turnover of staff and transfers of prisoners. Still, the data acquired did show that most participants completed the projects, information on prisoners' behaviour showed that most prisoners had three or fewer behaviour reports filed by the prison (and most prisoners had none recorded at all) and three out of the eight participants reached by telephone reported still being involved in the arts after release.

The evaluation team concluded that *Inspiring Change* was a successful pilot project for the prisoners and the multiple agencies that took part. Overall, it was reported that participating in the arts projects contributed positively towards prisoners' ability to make better choices and played a role in the development of

social bonds with other project participants and with their family members. The final project report on *Inspiring Change* can be found online².

The aims of the study described in this chapter are twofold: 1) to record and discuss the benefits of music provision as described by young offenders who participated in the study and 2) record and discuss the communication and knowledge exchange of Learning Centre staff and arts practitioners in the planning and implementation stages of the music projects. Additionally, this study examines the goals set out by the arts practitioners within the context of their projects. These goals are presented and discussed in more detail under each project description.

6.2 Methods

This study examines two music projects at HM YOI Polmont that were a part of the *Inspiring Change* project. A review of three data measures was carried out: 1) session reviews written by arts practitioners; 2) focus groups with prisoners; and 3) interviews with Learning Centre staff and Arts practitioners. These measures were chosen from many measures utilised in the *Inspiring Change* project because I had direct experience designing the measures, interviewing the participants, staff and arts practitioners and discussing them within the framework of the *Inspiring Change* report. Unlike the previous two studies, in which I had a practitioner or facilitator role in addition to being a researcher, my role in this project was as a researcher only.

² See <http://www.motherwell.co.uk/inspiringchange/research.aspx>

Participants

Project participants were young men in HM YOI Polmont. Both projects were set up to allow participants to join, and leave, the project as it progressed. A total of 25 men aged 19-21 years (mean age 20.2³) took part in the Scottish Ensemble project during its duration. Fifteen participants completed the project and 11 participants took part in the final two performances in the prison for family and invited guests. Similarly, 25 men aged 18-21 (mean age 19.5⁴) engaged in the project led by the National Youth Choir of Scotland. Seven participants completed the project and participated in a performance for other prisoners, family and invited guests. A total of 41 men took part in the music projects at various stages and levels of involvement, 22 of whom completed the projects (nine men participated in both projects).

Recruitment and Selection

Participants were self-selected and volunteered for the projects after learning about them from poster advertisements that had been placed in the halls by Learning Centre and by word of mouth from other prisoners and tutors. Additionally, performers from the Scottish Ensemble and the National Youth Choir of Scotland made visits to the halls in the evening, where they had informal performances for the men, passed out flyers about the projects and answered any questions the men may have had about participating. Projects were opened to all prisoners regardless of their previous engagement with music. Protection prisoners, individuals who are kept

³ Ages were provided for nine participants out of 25 in the Scottish Ensemble project. The mean age reflects only the participants' ages that were provided by the prison.

⁴ Ages were provided for 20 participants out of the 25 in the National Youth Choir of Scotland project. The mean age reflects only the participants' ages that were provided by the prison.

separate from the larger prison population for safety reasons, were not invited to participate due to security precautions.

HM YOI Polmont

As described in Chapter 4, HM YOI Polmont is Scotland's national institution for young offenders aged 16-21. Education services in the prison were provided by Motherwell College. A music teacher was on staff during the running of the projects; his role is discussed further in this chapter. Similar to the study presented in Chapter 4, sessions for this study took place in a multipurpose room in the Learning Centre.

6.3 Project Sessions

The following subsections present a summary of the project sessions and the arts practitioners who led them. Fuller descriptions of session content is reported in the Results section, as the Session Review measure gave practitioners the opportunity to discuss their process in the sessions in more depth.

The Scottish Ensemble: *Music for Change*

The Scottish Ensemble's *Music for Change* project consisted of weekly sessions (n=8) over a period of four months in preparation for two final performances in the prison. Sessions were co-led by a musician from the Scottish Ensemble and the music tutor in Polmont. Additionally, an unpaid volunteer associated with the

University of Edinburgh assisted with the music sessions. The music tutor and the Scottish Ensemble's project leader led Sessions 1, 3, 5, 6 and 7. Additional members of the Scottish Ensemble assisted in teaching the musical pieces chosen for the performance and to give individual attention to participants (one additional Ensemble musician in Session 5, one additional Ensemble musician in Session 6 and three additional Ensemble musicians in Session 7).

The Scottish Ensemble's main aim was to 'build self-esteem through creative interaction.' *Music for Change* project sessions included activities in song-writing, group singing and vocal training. Participants were divided into four groups in the first session (guitar, keyboard, percussion and Garageband/Poetry) to begin learning how to play a song. The group then re-joined to practice the song and make a new arrangement of the piece. Subsequent sessions involved participants' practising songs individually during the first half of the session with the intention to rehearse the song as a group during the second half of the session. The young men wrote, recorded and performed their own songs, three of which were included in the final performance.

As the sessions developed it was common to see the more experienced participants helping other prisoners learn the pieces. Participants contributed to the music chosen for the final performances, which included popular songs, classical pieces and original compositions by some of the participants (see Appendix D.2 for the final concert program). A total of 15 participants completed the project and took part in two performances in the prison. The first performance was held in the Learning Centre for other prison staff and invited family. The second performance,

which included the full Scottish Ensemble, was held in the prison gym for other prisoners and invited guests.

The National Youth Choir of Scotland: *Voicemale*

The National Youth Choir of Scotland (NYCoS) led a singing project titled *Voicemale*. This three-month project offered weekly sessions (n=9) in singing and song-writing in preparation for a final performance. The number of NYCoS practitioners present for sessions varied throughout the running of the project. Six NYCoS practitioners were present for the first sessions, as the aim was to split the expected large group of participants into two smaller groups to practise the first half of the session and then come back for the second half to work together. By the second session this structure had changed, as the group was small enough to work together for the entire session. Three to six NYCoS practitioners led the remaining eight sessions in preparation for the performance.

NYCoS's main aim was to facilitate young offenders in creating music and learning new skills through music and singing sessions. The weekly workshops centred on song-writing, group singing and vocal training made up the National Youth Choir of Scotland's *Voicemale* project. Sessions often began with team building exercises as a way to build a stronger camaraderie amongst the group. Song-writing was done as a group with participants contributing and deciding on lyrics together. Participants performed popular and original songs in a final performance for the prison, with some of the men singing solos (see Appendix D.3 for the final

concert program). The group was able to record their original songs and each participant was able to take a copy of the CD back to their cell.

6.4 Measures

Session Review Forms – Arts Practitioners

A Session Review form was designed to be a quick and easy documentation tool for arts practitioners to complete immediately after a session. The aim of having arts practitioners complete these forms was to better illustrate the process that the arts practitioners and tutors engaged in when teaching arts in prisons.

The form was sent to arts practitioners in the Scottish Ensemble and NYCoS projects for input, and changes were made to the design of the form even into the first two sessions of the Scottish Ensemble project. In addition to logistical questions pertaining to the person completing the form and for which project, an early version of the Session Review form asked arts practitioners to provide a summary of the session and their comments on how it was carried out; to discuss how participants were informed about the objectives of the session; if anything needed to change as a result of the session and what, if anything, needed to be considered for the next session (see Appendix D.4).

The final version of the Session Review form took on a different format where arts practitioners could use up to three sections to write about an activity completed in the session and provide commentary on how the activity was received

by participants in the projects. Additionally, text boxes provided space for the arts practitioners to comments on ‘any good things’, ‘any bad things’ and ‘general comments/suggestions for next time’ (see Appendix D.5).

Focus Groups – Participants

Early Project Focus Group

The aim of the early project focus group was to gather participants’ opinions on the project that they had begun. It was decided in the planning stages of the projects to allow a couple of sessions to pass before holding the first focus group with participants. This was to account for any possible withdrawal by participants, to give participants some time to develop an understanding of the goals of the project and in hopes that those involved in the early-stage focus groups would complete the project and possibly be available for a post-project focus group. The purpose of the focus group was described to the participants at the beginning of the session and all participants gave their consent to the session being recorded. Focus groups took place with participants during the fourth session for the Scottish Ensemble participants and on the morning of the third session for the National Youth Choir of Scotland participants. Participants were not required to take part in the focus group, rather they were invited to participate and share their opinions about the projects at that point.

Each Early Project Focus Group began with a scenario for the group to discuss. In this case, the group was asked to imagine that they were in charge of designing the education programme at Polmont: what classes and workshops would

you offer? This was intended to be a warm-up activity for the group that would enable them to feel more comfortable expressing their ideas aloud and having a dialogue with each other. After the group had discussed their ideal education programme in Polmont, a series of questions was asked about the project and their role in participating in it (see Appendix D.6 for the list of questions and interview transcripts).

Post-Project Focus Group

A post-project focus group was held after each of the project's final performances. The aim of the questions in this focus group was to gather the men's opinions relating to their expectations of the project, how the project may have been similar or dissimilar to other projects in the prison, their personal experience in the project, their opinions of working in a group and with the project leaders and if they would choose to do a similar project again (see Appendix D.7 for the list of questions and interview transcripts).

A group task was presented at the end of the post-project focus group: 'The project is going to run again and the project leader has asked you to make any changes you think would benefit the project. What would you change?' Again, this scenario allowed participants to express their opinions about project delivery and express their personal opinions of the project.

Interviews – Learning Centre Staff and Arts Practitioners

Learning Centre staff, Arts practitioners and SPS staff completed a pre-project interview before the commencement of the two projects (see Appendix D.8). The aim of the pre-project interview was to gather information on the project aims, planning and ideas about evaluation as described by each of the three groups involved in the Scottish Ensemble and NYCoS projects. Additionally, the process of completing the pre-project interview as a group allowed each organisation to learn about the aims and plans of the other organisations involved in their project. Each interview question had a labelled space for the three participating groups: Learning Centre staff (which was labelled as Education Contractor), Prison (P) and Arts Organisation (AO).

Post-project interviews were held with the Assistant Manager from the Learning Centre and with the leading arts practitioners in each project (n=4). The post-project interviews took place individually and, in the case of the arts practitioners for the NYCoS project, as a pair. The aim of the post-interview was to learn how the project proceeded from each organisation's perspective. Interview questions were organised under the following categories: Details of Project, Project Reflections, Aims, Organisations, Planning and Activities Forms (see Appendix D.9). Where possible questions referred back the participant's pre-interview responses, such as an aim described before the project commenced, to document if the participants' expectations were realised.

6.5 Results

Data reported in the Session Review forms, Focus Groups and Interviews were reviewed and analysed by drawing together relevant themes within each measure, which are later compared between the two projects in the Discussion of this chapter.

As discussed in Chapter 2, there is little documentation on the actual practice of arts practitioners who work in prisons. Studies rarely discuss the music that is chosen for sessions, how prisoners respond (or do not respond) to music activities and rehearsals and how arts practitioners navigate the process of engaging prisoners in making music as a group. I argue that this in-depth, practical information is crucial for advancing our understanding of what makes this type of project successful in a prison and for enabling others to learn from what worked (and what did not) to achieve positive outcomes in future arts interventions. For this reason, the process of the arts practitioners is described at length under the Session Reviews for each of the two music projects.

Scottish Ensemble Session Reviews

The structure of the sessions for the *Music for Change* project included one class in the morning (AM Class) and one class in the afternoon (PM Class). Each class session is presented below detailing a summary of the activity and reflections on the class as documented by the music tutor. Session Review forms (n=16, 2 per session) were submitted for all class sessions and for the final performance.

Session 1

AM Class, 13 participants

After introductions were made between the new tutors on the project (i.e., the Scottish Ensemble staff and the volunteer) the men were immediately invited to start learning how to play instruments of their choice (guitar, percussion, keyboard and voice) or to work on composing music using computer software (Garageband). As a group the class was instructed on how to play a three-chord riff (based on Bob Marley's song *No Woman No Cry*) and song structure, specifically introductions and endings, was discussed. An officer had called the Learning Centre before the session to inform the music teacher that one prisoner would be 'especially challenging to work with.' The prisoner worked on playing the drums and engaged well with the class. The tutors' approach was informal although objectives were discussed throughout the session. Comments were made regarding some participants showing an immediate interest and others taking more time to get involved in the activities. Two participants asked to withdraw from the class. After the class was dismissed the tutors decided to start the afternoon session with a group activity. A note was made to buy mufflers for the drum kit.

PM Class, 10 participants

The class began with a group activity (table percussion exercise), which was led by the Scottish Ensemble project leader and noted as being 'successful'. Again, the group was split into smaller instrument groups to learn a song. This group chose to learn Bob Dylan's *Knockin' On Heaven's Door*. The group was able to make their own arrangement of the song, with two of the participants adding musical elements

of their own: a small solo on the guitar and some spoken poetry. The session ended with the group reflecting on the session's progress and planning the next session. The group decided to write lyrics based on future hopes. An example from the Session Review reads:

'Song title: "Where Do You Want To Be?" key words: faith, self belief, optimism, confidence, patience, journey, the past is the past—you leave it behind you, change, influences, people believing in you.'

Scottish Ensemble Project, Session Review One, PM Class

Notes made by the tutors suggested that this introduction to the class was positive and that the session was 'enjoyed by everyone, students and tutors.' Participants who began learning guitar and keyboard learned how to play three chords (GM, CM, and DM) by the end of the session. The tutors made a note to discuss ways to encourage interaction amongst the participants who wanted to focus on learning how to play an instrument and the participants who wanted to work on Garageband. One participant withdrew from the project.

Session 2

AM Class, 9 participants

The music tutor began the session by leading the group in the rhythm exercise that only the PM class had done the previous week. The group then reviewed chords learned last week on their instruments (G, D, Am and C). Three participants used Garageband to work on Emceeing and also to listen to music. The tutor had made an

arrangement of Johnny Cash's *Folsom Prison Blues* for guitar, keyboard and bass guitar. New chords had to be learned by the group to play the song (E, E7 and B7). E and G major scales were taught to the participants. The music tutor reflected on how he used the process of learning the song to teach a new skill to the group:

‘We used the arrangement to take a look at how to read TAB and Standard Music Notation (SMN). I managed to engage [a participant] for the first time with the electric guitar by teaching him the ‘Hendrix Chord’ (7sharp9)’

Despite the class learning new material, the music tutor reported that the class was an ‘anti-climax’ after the previous week’s session. He wrote that three of the participants did ‘feel like doing much at all.’ He commented that one of the participants was going to be liberated later that day ‘so greater things were on his mind’ and another participant was not feeling well. He suggested that he needs to get the group to agree on the project aims and to work together, concluding ‘there is plenty of potential to be unlocked within the group but have yet to find the “correct set of keys”.’ A note was made that 2-3 acoustic guitars were needed.

PM Class, 11 participants

Three students worked on Garageband (now set up in a separate room) and the rest of the group reviewed ‘*Knockin’ On Heaven’s Door*’. One of the participants suggested a new arrangement of the song, which the rest of the group played well. The music tutor started teaching the *Folsom Prison Blues* arrangement. The group learned the new chords but was not able to play the song all the way through before the session ended. More instruction was given on how to read TAB and music notation.

The music tutor suggested that the participants were active owner-participants (as described by the Session Review form) by creating their own arrangement. One new participant was added to the class, however the individual was 'slightly disruptive and didn't seem to want to focus on aspect of music.' He was later removed from the class list. One of the more experienced guitar players assisted other prisoners with learning new chords.

Session 3

AM Class, 9 participants

The music tutor, the Scottish Ensemble project leader and the class volunteer led the group in a warm-up rhythm game before discussing the objectives for the class. One of the participants suggested a song for the group to learn, *Nothing Else Matters* by Metallica. The group listened to the song before working on the song using guitars, keyboard and drums. It was decided that the song would be a good choice for the final programme as Metallica performed the song with an orchestra, which meant the Scottish Ensemble could create a string part to accompany the participants.

One of the participants chose to work on some songs independently (mostly songs by Green Day and Tracy Chapman) and another participant used the Mac computer in the adjoining room to create a track on Logic Pro software. While two participants had been liberated since the previous session, another student was added who seemed to fit well into the class. The music tutor reflected that the rhythm warm-up and group discussion using a flip chart was unsuccessful and that participants focused more once the group moved onto activities. A comment was

made that tutors who work in prisons have to be ‘flexible, informal and react to opportunities presented as they appear.’

PM Class, 11 participants

The class began by working on a participant’s idea for the class to make their own arrangement of *Knockin’ On Heaven’s Door*. Rhythm work was incorporated into the lesson and the entire group did a Flamenco hand-clapping exercise. There was still a separation into smaller groups as three participants chose to work ‘for most of the session on Emceeing using Garageband and Logic Pro.’ The Scottish Ensemble leader led a jam session on Pink Floyd’s *Wish You Were Here*. The music tutor reported that some students made progress in learning new skills on the guitar and keyboard although ‘the group as a whole was not as focused on developing an arrangement as they had been in the first session.’ Aims for next week’s session included deciding on another song for the performance and planning to practise performing *Knockin’ On Heaven’s Door* by giving an informal performance for the Learning Centre Manager. One student was taken out of the class for the following week for continuously disrupting the class.

Session 4

AM Class, 11 participants

The class was divided into two groups; one group worked on rehearsing a Metallica song that was introduced in the AM Class the previous week and the other group composed a new song on the computer using Logic Pro software and practised beat

poetry. The group that rehearsed the Metallica song learned and practised the seven chords that make up the structure of the song. The tutors encouraged the more able players to peer-tutor the other participants who were just learning. Three participants withdrew from the project: one student was removed from the project because of his disruptive behaviour, a second student asked to be removed from the project for personal reasons unrelated to the project and a third student signed off because he said he was no longer interested in the project. The music tutor mentioned that he suspected the participant was being bullied by two other students (he did not specify if those two students were part of the project). The music tutor expressed concern on the length of the sessions:

‘The sheer length of the classes means that no one can concentrate all the time (if you play the guitar once a week, within a relatively short time, the fretting hand becomes sore) – this is always a challenge and has to be a consideration in terms of encouraging a range of other activities’

Notes documented for the next session included the need to contact the Scottish Ensemble project leader about the chords to *La Folia* and a reminder that the second keyboard was still not working.

PM Class, 8 students

All of the participants, apart from two students who chose to work with music composition software on the computer, worked together on an arrangement of *Knockin’ on Heaven’s Door*. The music tutor reported that the students experimented with different song structures and arrangements. They were happy to give their personal opinions on the direction of the song and managed to come to an agreement

on how the song should progress. The music tutor thought this session ‘flew by’ as the participants were actively engaged in the discussion and arranging of the song.

One participant asked to withdraw from the class because the sessions took place at the same time as his football practice. However, one participant who had asked to be removed from the class was noted as taking a gradual interest in the class. The music tutor also acknowledged that one participant, who had been illiterate, had with the help of the staff in the Learning Centre and his positive attitude learned how to read and produce good handwriting, although there is no mention of how this might have been supported by his involvement in the music sessions. The music tutor recalled how there was a great moment in the session when ‘the music transcended our situation in prison and the students were absorbed with playing together as a band for the first time.’

Session 5

AM Class, 10 participants

In addition to the music tutor and project volunteer there were three representatives from the Scottish Ensemble present for the session (including the Scottish Ensemble project leader). This was also the session where the film crew came in (an element of the *Inspiring Change* project) and the early project focus group was conducted. The group rehearsed the Metallica song *Nothing Else Matters* and concentrated on the most difficult part of the song until the students had memorised the form. The Scottish Ensemble project leader worked with the participants on *La Folia*. The two additional Scottish Ensemble members worked well with the participants and one

member offered to score the string parts for *Nothing Else Matters*. The project volunteer worked with three participants on a composition for the final performance.

The reasons for the early project focus groups and filming were presented to the participants and time was allowed for any questions about the project.

Participants were then invited to take part in the focus group if they wished. The music tutor recalled that the film crew was not disruptive to the class. He wrote that the entire session had a ‘great atmosphere with lots of interest, enthusiasm and music.’ Suggestions were made to start the next class with a performance of *La Folia* by the Scottish Ensemble players. Also, a focus would need to be taken on incorporating the strings in the song structure and having open sections for solos. The only negative comment from the session was a report of the keyboard being on its last legs and both stands were broken.

PM Class, 8 students

The Scottish Ensemble musicians informally performed some of their repertoire (violin, flute and cello) as the participants entered the room. The music tutor commented on the energy that the performance created in the Learning Centre:

‘The atmosphere and sheer energy created by the ensemble drew in other Prison staff who were most interested as the sound could be heard in the hall.’

The session continued with multiple activities taking place at once. One of the Scottish Ensemble musicians worked with a participant on a traditional Irish tune on fiddle and guitar. The music tutor noted that this participant had not found his role in the group until that moment. The rest of the group worked on defining a Flamenco

percussion accompaniment to one participant's beat poetry. Once the percussion for the piece was identified, other students were brought in playing chords on the guitar. The music tutor reflected, 'there was a stage where the whole room lit up with two entirely different genres of music being created.' As with the morning session, the film crew was present and participants took part in the early project focus group throughout the session.

Session 6

AM Class, 9 participants

Three activities were described in this Session Review. First, a guest performer shared some of his original spoken word poetry with the class. One of the project participants then shared some of his performance poetry using background music 'with a Flamenco influence.' The class was reported to enjoy the guest performer's work as well as the participant's. Part of the class then worked on learning a song by Metallica. This was divided into three song sections and a new chord (B) was learned. The music tutor noted that the class worked diligently, which he attributed to the Scottish Ensemble practitioner's positive teaching approach and attitude. The remaining half of the class worked with the volunteer in creating a piece by using a new piece of computer software (Reason) that had been loaded on the computer with the aim of playing the musical piece with the Scottish Ensemble.

PM Class, 9 participants

The first activity reflected on, although not described, was a band rehearsal. The music tutor commented that:

‘everyone contributed ideas, practised repeatedly and showed a great attitude. All the students are clearly making progress with their skills and understanding of the project.’

The tutor went on to write that one of the students commented that he ‘looks forward to the class all week’. A new piece for guitar, *La Folia*, was introduced to the group. Four participants were reported as being interested in learning the piece, as well as two participants who had never showed an interest in learning the guitar previously. One participant worked with the Scottish Ensemble tutor in learning the first section of a Vivaldi lute concerto. Two students continued working on a composition begun in the previous session and three students who had shown no interest in the first two sessions participated. The session was noted as being ‘great’ and ‘with so much learning taking place—it was difficult to keep up’. Finally, the tutor noted the need to check on enrolment for one participant and to begin planning the concert programme.

Session 7

AM Class, 7 participants

The Scottish Ensemble project leader brought in a string arrangement he wrote for two violins and cello so that the Ensemble could perform along with the track that two participants had made. The Scottish Ensemble players worked with the participants to put the two elements together. The next activity required putting

together elements of another piece to be performed, *Nothing Else Matters*. Two participants practised the guitar parts while the Scottish Ensemble musicians worked on arranging the string parts for the piece. The entire group was split into three sections, with each section having a member of the Scottish Ensemble working with them, before coming back as a group to rehearse the entire song.

One participant had rehearsed the slow movement of Vivaldi's Lute Concerto with the Scottish Ensemble leader. The participant was later given the opportunity to play the movement with the Ensemble. The music tutor noted the commitment of the Scottish Ensemble musicians who gave individual attention to the project participants in learning how to play their instruments. Three participants withdrew from the class; the reason was unknown. The prison Governor and Assistant Governor visited during the last part of the class.

PM Class, 7 participants

The group began the class by working on *Knockin' On Heaven's Door*. The presence of four Scottish Ensemble players allowed for lots of different instrumentation options. The class discussed how they wanted to arrange the piece to include the Ensemble. The music tutor noted that many of the students played well both with others in the group and on solos. Two other pieces were practised in the session: the Irish Jig for fiddle and guitar and the spoken poetry ensemble piece. Participants were reported as being positive, co-operative and looking forward to the final performance.

Session 8 and Performance

Morning session (combined groups), 11 participants

This final session was used as a dress rehearsal for the afternoon concert. In the first part of the session all the instruments and recording equipment were set up. The group was then split into performance groups to review songs. The second part of the class was used to run through the programme. The music tutor wrote in his assessment that the morning was ‘chaotic’ while they organised the setting up of the space and got ready for a final run-through of the music. Nevertheless, the tutor reported that the group managed to have a good rehearsal of *Nothing Else Matters* and *The Money Tree* (original urban poetry piece). The tutor wrote that most of the group, participants and Ensemble musicians, were excited about the afternoon performance.

Performance, 12 participants

The *Music for Change* programme included an hour-long performance of nine pieces for an audience of prison staff, family members of the prisoners (n=2), *Inspiring Change* project staff and Learning Centre staff. The programme combined contemporary, classical and popular music, all reflections of the varied musical interests of the participants in the project. The audience joined the participants in singing *Let It Be* towards the end of the programme.

The music tutor suggested in his review that having a performance ‘raised the bar’ for the participants and there was a great deal of camaraderie amongst them (i.e., words of encouragement to each other during the performance). The only suggestions made by the tutors to make the performance better would be to involve

more of the participants' family members and to invite the participants to speak during the final event. The music tutor wrote, 'Perhaps we should have asked them if any of them wanted to say something. This would have offered more ownership of the event. They may not have taken the offer, but offering it would have been important.'

Scottish Ensemble Early Project Focus Groups

The AM Class Early Project Focus Group involved a total of six⁵ participants from the Scottish Ensemble project. The number of participants in the focus group varied throughout the process and participants were allowed to join in when they were taking time out of one of their sessions to participate in the discussion. The group started with four participants. One asked for permission to leave and did so about halfway through the first portion of the focus group. Three participants remained until two more new participants were brought in. At that time one participant asked to leave to 'go back to the guitar'. That participant left and the focus group questions were repeated for the two new participants.

When presented with the scenario of creating the education curriculum, classes in Maths and English were suggested as an 'obvious' choice. Music was quickly added as a necessary subject and the suggestion was made that music should be offered at least twice a week as it takes time for participants to understand and take on what is being learned in the music class. Two of the participants discuss this issue:

⁵ Only one participant's age (20 years) was submitted for this group.

Callum: But it doesn't get time to sink in. Because you only spend like one session per week on that one thing.

INT: Right.

Corey: So, once that session is done, next lesson! You have to move to another thing but you've already forgotten the first thing. So basically you're just going around a circle of remembering nothing.

The suggestion was also made that the morning classes should be made a bit shorter as opposed to the current time of 3.5 hours. The reason for this, they said, was that they often get 'bored' and 'lose interest' in the subject. Practical classes were also suggested, such as preparing for the theory section of the driving test and a 'life skills' class for younger boys coming into Polmont. Two of the participants agreed that a lack of life skills might contribute to young offenders making their way back to jail:

Jack: A life skills class for the younger boys that are coming in. I was in care homes when I was younger. But I got the experience of looking after myself once I left. Then I came into the jail. There's a lot of boys coming in here that don't know how to cook meals, wash their clothes, sort their bills.

Paul: So they just end up back in the jails.

Jack: Aye.

A suggestion was made that having programmes for prisoners and their families would be a useful addition to programming in the prison. Jack described his own struggles with maintaining positive relationships with his family, which in turn led other participants to comment about their relationships.

Jack: I got a letter from my step-mum in December there and we no spoke for years. She wrote to me and I find it awkward trying to read. But, I still haven't replied. I don't know what to say. I feel I would need somebody to help me...apologise. Which is stupid. I shouldn't need to apologise to anybody, but, just with my mum...

INT: It's hard to do that with family sometimes.

Paul: I'm lucky on that front. My family stood by me.

INT: Yeah, it's different for everyone. Do they not have people that help with making those connections and mediating?

Jack: I've never heard of anything.

Paul: They say they got things in here. See, you can talk to a social worker. Or, you can talk to a listener.

Jack: Social workers can only do so much.

The above exchange led the group to discuss how sometimes social work staff may 'tell the hall staff', which can create difficulties for them in that environment. Finally, the men in pre-project focus group 1 suggested that more funding would be put into classes and resources if they ran the prison.

Four men took part in the PM Class pre-project focus group⁶. When presented with the scenario of designing education in Polmont, the group first highlighted issues to do with programming and wages for prisoners who take part in education. Morgan said that practical skills, such as how to read bus timetables, would be useful for some prisoners in the prison. Alex expressed his dislike for having to constantly decide between education or going to the gym as the two are mostly offered at the same time. The group discussed how a timetable that allowed

⁶ The prison submitted none of the participants' ages in this group.

men to go to the gym early in the morning, shower and then go to education or work would be ideal. Another possibility would be to offer evening classes so the men could go to work during the day and then have the opportunity to take classes in the evening. The idea of a daily schedule really appealed to the men, as Billy explains:

That way we all know where we stand, where we're going and when. Cause we usually get told the night before, eh? (Billy, Pre-project focus group 2)

The group agreed that more teachers were needed to meet the demand for education courses. Morgan suggested that prisoners who take part in full-time education should receive wages as they do for work parties.

Similar to the men in the AM Class pre-project focus group, the men in the PM Class pre-project focus group agreed that prisoners should be able to take classes more than once a week. The main reason for this, AM Class, was that the men often forget what they begin to learn from week to week and often feel like they are 'starting over again.'

Participants' responses to the four focus group questions in both groups are presented below, underneath each question.

1. Is the project you're participating in now similar to other projects or classes in the prison?

All of the men agreed that the project was 'better' than previous projects or classes they had participated in the prison. Paul reported enjoying that the group had to work together as a 'team' or 'unit' and that there 'are no other classes where you do that.'

The group agreed that teamwork was a major part of the project, however there was

still an ‘emphasis on individual achievement’ within the group. Everyone agreed that this emphasis made them feel better about themselves with regard to playing an instrument. Jack and Paul discussed how the positive feeling they got about achieving something does not typically happen in other education classes:

Jack: [The music tutor is] a good teacher. He’ll encourage you. A lot of teachers in here, I’ve been to Education before on previous sentences, and you do something right and they just go, “Oh, right, right.” and there’s no encouragement to step it up and be what you can be.

Paul: All they focus on in the class are the people that are better than you when they really should [be] trying to help the people who are not as better.

Callum suggested that there was a different mood in the music class, as opposed to other classes in the Learning Centre. He highlighted the difference as some prisoners being ‘on edge and a bit more erratic’ but thought everyone in the music course was calmer and easier to work with.

2. What do you think is the purpose of the project?

The group suggested that the purpose of the project was to instil confidence in the participants and for them to learn how to work together as a team. One participant saw the project as serving a purpose that carried on beyond the prison:

Jack: It is bringing everybody together but it’s instilling in you that you can do stuff. Your current situation doesn’t make you affected the rest of your life. You might be in the jail, fair enough, but you’re going to get out of the jail one day. And there’s plenty of options out there.

Jack's comment above directed the group conversation towards the topic of how the project attracted people who had a strong interest in playing music. Paul commented that this was why he enjoyed the project so much:

‘That’s what I like. Most of the folk in that class are passionate about music. They like their own sort of music. And for the three, four hours you just forget about everything else and you’re involved in the project.’

The musical preferences of the participants, as Paul suggested, were welcome in the project and everyone was not expected or required to like the same kind of music. This was mentioned by many of the participants:

Jack: I’m a heavy metal man myself but I like other categories. I wouldn’t discriminate against somebody if they like some other kind of music. I mean it’s what you want it to be. Music’s not just one thing. It’s hundreds and hundreds and hundreds of things. You know what I mean? For hundreds of people.

INT: Yeah.

Jack: It’s not just one thing.

Paul: That’s the thing I like about it. You never know everything about music. There’s always something else you need to learn.

INT: Yeah.

JC: So, you’ll never meet anyone who’s perfect at what they do. You’ve always got something to learn.

Callum: Whether you’re from the same background or not, as soon as you come into the room it don’t really matter. You come together and you work together because there’s not really anybody in the class that runs off and goes to do their own thing.

3. *What do you want to get out of this project?*

Two of the men said that they wanted to learn how to play the guitar. One participant said he did not know yet what he wanted to get out of the project and that he ‘just like[s] doing it.’ Participants also said that the experience of working with professional musicians and hearing input from them was an important aspect of the project.

Similarly, the men in PM Class pre-project focus group reported wanting to learn how to play an instrument. At a most basic level one of the prisoners reported they wanted to ‘learn how to do something.’

4. *What can you do to make the project work?*

The group agreed that working well as a team and ‘supporting each other’ were ways they could contribute to the project working. One participant commented that although teamwork was important, it was also necessary to remember the individual contribution each participant can make, both musically and working together as a group. The group agreed that it was good to have a goal, such as the group performance, to work towards. One participant described this as a positive part of the project because ‘you’re not just wallowing. Just waiting for something to happen.’

The PM Class pre-project focus group went a bit further and explained how they could work as a team by listening to each other and making an effort to communicate each person’s ideas about the music.

5. *What do you want to do put into this project?*

Jack responded, 'All of myself. To get the best result for myself.'

Alex: Time and dedication.

Billy: Effort.

William: Hard work.

INT: Mmm hmm. But is it the kind of work you want to do?

William: Aye.

Billy: Yeah.

William: You get something out the end of it.

Billy: It's self-rewarding in its own way, isn't it?

6. *Do you think the project is meaningful?*

Participants in both pre-project focus groups commented the project was meaningful because the subject was interesting to them as individuals. Also, it gave them the opportunity to learn music and to meet new people in the jail. The men also discussed how the teaching style in the sessions seemed more meaningful to them with regards to their own learning:

Paul: The teaching is more relaxed, ain't it?

Cameron: Yeah. Yeah.

Callum: You're not forced to learn anything, know what I mean? You're only in there for that reason: for music. Nothing's forced upon you.

Cameron: Yeah, it gives us that option to make the decision for yourself. They have more respect for us and I take more notice of what they're saying. We got to put more effort into what we're doing because of how they give us...

Paul: The teachers' act like one of the team rather than just being the boss. They just act like one of the team. They're trying to do it for you. It makes you want to do it for them.

Scottish Ensemble Post Project Focus Groups

Four prisoners⁷ took part in the post-project focus group (AM Class), all of whom had participated in the early project focus group. Four participants⁸ took part in the post project focus group (PM Class), three of whom had taken part in the early project focus group. Similar to the early project focus group, there was a scenario for the group to develop together. However, this time it was used as the closing activity as opposed to the opening activity for the focus group session. Both groups' responses are discussed below under each question asked in the session.

1. Was the project what you expected?

Two of the four men in AM Class reported not knowing that there would be a performance at the end of the project. The remaining two participants said that they did know because it was announced at the beginning of the project. Callum described how the group did not get to work with the equipment they were using in the final performance until that day. Finally, Jack reported how he did not like that the audience was so large for the performance as he thought 'it was just going to be a wee low key thing.' However, Paul was happy that there were as many people in the audience as there were because he thought 'there was going to be nobody there.'

The participants from PM Class commented on how different the performance was than what they originally expected. There were also more people in the audience than most of the group expected, including the Governor and the

⁷ The Learning Centre submitted three out of four participants' ages in this group (mean=20.3 years).

⁸ The Learning Centre provided none of the participants' ages in this focus group.

visiting committee in addition to the Learning Centre staff. Cameron commented that their approach to the performance was casual, however he sensed that the audience took their performance seriously. It was also noted that the project in general turned out better than some of the participants expected. Alex expanded on this:

Alex: When we first started the project I thought it was going to be, well, I thought it was going to be crap. That we were going to be playing what we were going to be playing and it wasn't going to come together at all...but it turned out pretty...very good. The warden was there. All the social workers was there. There was other people there. And it all came together like a proper concert. Your family could come in. I thought it was fantastic.

2. How was the project similar or different to any other projects or education classes you've done in prison before?

Paul suggested one of the biggest differences in the project, as opposed to other classes in the Learning Centre, was that the group had a goal to work towards as a group: 'You were working towards something as a team. You weren't just sitting and trying to learn something on your own.' All of the men in the group agreed that working as a team was a major difference in this project.

The men in the PM Class suggested that the project was 'nothing like other projects' in the jail and was dramatically different. The men suggested that the reasons for this difference was due to the project being 'more exciting' and it was something they were 'eager' to take part in. The men said, like post-project focus group 1, that it was helpful to have a group goal – a performance – to work towards as it gave the group something to look forward to.

3. What did you get out of doing this project?

The men named ‘pride’, ‘self-confidence’ and ‘a sense of achievement’ as the main benefits from participating in the project. Participants also felt they made friends with men in the prison who they normally would not communicate with and they had the chance to work with professional musicians. Participants from both focus groups expanded on these benefits:

Paul: A sense of achievement. You see everybody that done it, we didn’t really know each other before we done it but if we see each other about the jail we’ll talk to each other. It’s the kind of pals we made throughout the jail.

Callum: We got a chance to work with a professional orchestra. Well, not an orchestra but an ensemble.

Alex: Confidence in yourself that you can do it if you try.

Cameron: Experience. A good memory inside a bad one, if you know what I mean.

William: Learned how to work in a team. Learned how to play the keyboard.

4. Did you like working in a group?

All participants in both focus groups reported that they enjoyed working in a group. One participant suggested that it was the teaching style of the tutors that made working in a group so enjoyable.

5. *What did you think about the project leaders?*

AM Class's post project focus group discussed how the project leaders gave them the freedom to make choices about the music being played and treated them as equals in the project: 'They made it as if they were the same as us. It wasn't us and them. We're all the same.' The group concluded that this approach to running the project 'made it an environment where it was good to work in.' PM Class's post project focus group agreed that the teachers let individuals in the group 'learn at their own pace' and never 'forced' the prisoners to learn something they did not want to learn about. Cameron thought the project leaders taught in this way because they were 'passionate' about teaching music; a passion he suggested might not be taken on by other tutors teaching in the prison.

6. *Are arts projects meaningful to have in prisons? Why?*

Both groups suggested that arts projects are meaningful to have in prisons as they can teach prisoners how to work together and how to be 'creative' and 'enthusiastic.' Jack suggested that arts programmes are meaningful because they can contribute to a prisoner developing a different sense of character: 'Cause it helps to build up character and they're hoping it turns the prisoner a different person. Not totally different, but different views and how things should be and that.' This comment led the men to discuss whether Polmont was a rehabilitation centre or not. Callum, Jack and Paul had strong opinions on Basic Skills and whether taking such classes was sufficient for assisting prisoners once they were released.

Callum: English and Maths, that's not enough. If we're in here and we're going to get out we're going to need the best chance of getting through and

just English and Maths, that really is not going to teach someone more than how to read and count numbers. Know what I mean? And you need more than that.

Jack: There's a lot more [to] jobs than just having to know English and Maths. There's a lot of boys in there that want to be very specific things in life. There's a lot of smart boys in here.

Paul: If we do nothing we're obviously going to just be waiting for the day we get out and we'll just go back in cause that's all we know. If we come in here and learn something then we can continue with our learning and keep that going and not go back out and do what we were doing.'

Billy commented that arts projects enable prisoners to learn how to express their thoughts and ideas. Alex suggested that learning how to play a musical instrument while inside could show prisoners a new hobby that they could make use of not only in prison, but also when released:

Alex: It could be a hobby, a new hobby. If you're drunk outside or you did something daft because you were bored. If you learned how to play the guitar, you learned how to do something and got good at it, that's a hobby for you.

7. *What about this project was especially useful or meaningful to you as an individual?*

Callum reported that the project allowed him to perform music that he felt a connection with – rap music – and get positive feedback from the audience. He explained: 'At the end of the performance I actually got compliments. They said it was good and I should carry on when I get out. It was surprising and it was good to

hear, you know what I mean?’ Jack also felt that he got to share his favourite type of music with others – in his case, heavy metal – and found that people enjoyed playing and hearing the arrangement of the piece with the Scottish Ensemble accompanying on string instruments. Additionally, Jack felt pride in learning how to play the guitar. He said, ‘I’ve been in this class since October. That’s hard work. And I’ve learned to play the guitar. I’m chuffed with myself, you know?’ Paul also reported feeling a sense of confidence as a result of the positive response from the audience towards his playing. Paul also appreciated the professional feedback from the musicians in the Scottish Ensemble. Simon, who had not spoken in the focus group up to that point, reported that it was ‘good to see how music actually works.’

William appreciated meeting different people through the project: ‘You meet different people. I got to meet my pal’s family.’ Alex suggested that having families in for the performance also gave their family a chance to see them ‘do something good. Something that they thought you could never do.’ Alex expanded on the importance of family seeing prisoners perform and how it could possibly affect prisoners’ motivation:

Alex: They motivate you. If you were just doing it and nobody could really see it...but with your family coming in to see it then that motivates you to want to do it. It makes you want to learn harder. It makes you really want to do it and do it right.

The men also commented that the experience of participating in the project, learning how to play instruments and developing trust within the group were all benefits of the project.

8. *Would you recommend a project like this to other people? Have you done so already?*

Everyone in the group agreed that they would recommend the project to other people in the jail. One participant, Callum, had already done so. Callum expanded on why he recommended the project to others:

Callum: Coming into that music class, it teaches you to work together. Whether you're a hip hop artist or a hard rock artist, you know, whether you're anything because there's a space for you there.

Participants in post-project focus group 2 said they would recommend the project to other prisoners but only if they sensed someone was 'really interested in it.' William thought it would be 'a waste of time' if people took part who did not really want to do it and it would hinder the experience of the men in the group who wanted to participate fully.

9. *Do you think you will continue to take part in education even though the project is over?*

All of the men agreed that they would continue to take part in education even though the project had ended. Jack, who would be released soon, shared his plans to enrol in a social work course and mentioned he has 'got a guitar tuned outside.' James particularly expressed how the project changed his outlook on learning:

Alex: Well, I liked it in [the Learning Centre] before the project. But since the project I like it ten times more now. I want to learn more stuff now. Since people can see it and it all comes together if you try.

Finally, both post-focus groups were given the following scenario: *The project is going to run again and the project leader has asked you to make any changes you think would benefit the project. What would you change?* Participants' answers were:

- More than one class per week (both groups)
- Longer project time overall (both groups)
- Use equipment throughout the project that you plan to use in the performance
- More time to work with professionals (both groups)
- More time to practise
- Take guitars up to their cells (non-focus group participant)
- More time for one-on-one in addition to group work (non-focus group participant)

Scottish Ensemble: Pre-Interviews with Arts Practitioners and Learning Centre Staff

The Scottish Ensemble's Concert Manager completed one pre-project interview. The interview responses noted are brief but do provide some idea of the Scottish Ensemble's goals before beginning the project. The main aim of the project, from the Scottish Ensemble's view, was to build participants' self-esteem through the creative act of playing music. The aim of improving participants' self-esteem is supported by

the Concert Manager's belief that 'team discipline encourages team spirit and belief.' Aims were listed under the categories for a prison representative, 'Run smoothly without incident,' and education contractor (or Learning Centre staff), 'Encourage the boys to experience new opportunities and therefore advance personal skills,' however no such representatives were noted as completing those sections⁹.

The project was reported as being received 'with great enthusiasm' by others in the Scottish Ensemble. The interviewee commented that it was useful to meet with other practitioners from the participating projects in *Inspiring Change*. Potential barriers for the Scottish Ensemble project not going as planned were listed as ineligible players, family visits and timetable clashes.

Scottish Ensemble: Post-Interviews with Arts Practitioners and Learning Centre Staff

One post-project interview was carried out with the Chief Executive of the Scottish Ensemble during the planning and implementation of the project. She discussed how the project was intended to be an extension of the Polmont music tutor's class, as it was the tutor who had asked the Scottish Ensemble to come and do a project in Polmont before the Scottish Ensemble knew about the development of the *Inspiring Change* project. The Chief Executive explained:

'I didn't want to do anything until I found the right, the appropriate project because our music is so far away from what the boys are used to listening to

⁹ An attempt was made to obtain participant information for the unnamed remarks by the Learning Centre staff and Prison staff but this was not successful. At the time of this writing, many staff from the participating organisations are no longer in the same positions they were at the time of this study.

that I didn't want to do anything that felt remotely artificial or a sort of talk down. I wanted to find a way to do a bottom-up project, which we did find.'

The Chief Executive went on to describe how the planning of the project in Polmont worked alongside the planning of the music that the Ensemble was working on at that time, Vivaldi's *Four Seasons*:

'We knew that we were doing the project so we made sure that we chose a piece, which had a very strong ground base that could be used. That harmonic structure provided the structure of the project. So, it became very integral to our planning.'

The Chief Executive wanted to make it clear that the project at Polmont was very much integrated into the programme for the Scottish Ensemble that season. In fact, she commented that two of the players who had to go on maternity leave before the project, and therefore could no longer participate in the prison due to safety precautions, were at a disadvantage in the Scottish Ensemble concerts because they did not have the same experience as some of the other players did in participating in the Polmont project.

She found that the extra level of administration that came with doing the project as part of the *Inspiring Change* project was 'a plus and a minus'. She expands on this below:

'I think it probably did encourage us to think more about the whole sort of training and philosophy and all of that kind of stuff. So I would say that that was, in the long run, it was a plus to have that. But, you know, we're a tiny organisation and anything extra that we do puts a strain on the organisation. So, I wouldn't say it was easy but it was positive at the same time.'

Although the Chief Executive was not a regular presence in the sessions, she noted the difference in the men's behaviour from the beginning of the project and towards the end. She noticed that men were 'interested in listening to each other' and concluded that the participants found value in the project and subsequently respected the project and the people involved in it. Most of all, Andrews felt the men got 'the real experience [of playing music] rather than a version of an experience' through the project.

Like the music tutor, Scottish Ensemble's Chief Executive discussed the value in having more project sessions but the difficulty that organising such sessions with freelance musicians would entail. She suggested alternative sections of projects that varied from an intense week with musicians followed by a second part where participants had more time to work on their own, or with the music tutor in the prison, with musicians coming in less frequently.

The Assistant Manager in the Learning Centre reported that the project was 'pretty well' what she expected and followed clearly the plans laid out for the project. The Assistant Manager felt that the musicians from the Scottish Ensemble 'connected well with [the] learners' and cited the project itself as 'a real departure from what [the prisoners] were used to.'

The Assistant Manager reported that she felt the Learning Centre did fulfil its aim within the project to encourage prisoners who had not been involved in education previously to take part and that it was a positive learning experience for those that took part. She reflected that 'the project ran smoothly without incident' and that 'anecdotally I would say that confidence levels and self-esteem were greatly increased, especially after both concerts.'

Finally, the Assistant Manager reported that it was useful to meet with the other organisations during the planning and application stages of the projects, as it enabled her to ‘hear about other projects’ in *Inspiring Change*. She reported that she would gladly run a similar project again and that ‘all the planning and effort was worth it.’

The music tutor at Polmont co-ran the *Music for Change* project with the Scottish Ensemble project leader. The Polmont music tutor reported that he was pleased with how well the prisoners and the Scottish Ensemble musicians were able to work together. He greatly appreciated the style of engaging the men in the project that the Scottish Ensemble musician used: ‘[He] didn’t try to impress them in any way at all. And he didn’t try to teach them by injection method.’ The Polmont music tutor believed this approach to engaging with the prisoners was one of contributing factors to the project’s success.

Another contributing factor to the success of the programme was the intentional ‘laid back’ approach of engaging with the men. The music tutor gave the example of when the prisoners were coming into the room at the start of a session; players from the Scottish Ensemble were often already there playing music informally. This was an entirely different approach than ‘come and sit down, now we’re going to play for you.’ The men could listen if and when they wanted to.

The tutor had a few examples to share where goals were not met in the project. Firstly, he noted that there were some prisoners who did not want to take part and were removed from the project for multiple reasons such as being transferred to another prison, the sessions interfering with work or leisure opportunities in the prison and not finding the sessions personally interesting.

Secondly, many of the prisoners did not want to invite their families for the concert. He suggested that this might have been due to the participants not having strong relationships with members of their family. Finally, the Polmont music tutor suggested that an improvement to the project would be the addition of more sessions, although scheduling, and paying, professional musicians to take on more sessions ‘would be more difficult.’

When asked if the project had achieved any of the goals as set out by the Scottish Ensemble, the music tutor suggested that ‘building self-esteem is about people taking you seriously and no matter what level you’re at on the journey in music in this particular case, if you’ve got other people who are prepared to share that journey and relate at an adult-to-adult way, then that’s bound to increase a...young person’s self-esteem.’ He noted a range of musical styles that came from the prisoners and were included in the final performance, ranging from a traditional Irish tune to an urban poetry piece.

The music tutor had a connection with the Scottish Ensemble before the commencement of the project in Polmont. A performing musician himself, he shared in the interview his affinity for the Scottish Ensemble and how he had asked the organisation if they would like to take part in a project within the prison at any point. The Scottish Ensemble was waiting for the appropriate time to carry out a project and that opportunity came through the *Inspiring Change* project.

National Youth Choir of Scotland Session Review Forms

Voicemale sessions took place in the afternoon and lasted for 2 hours. Each class session is summarised below with a description of class activity and reflections as documented by the NYCoS arts practitioners. Session Review forms (n=9) were submitted for nine out of 10 sessions. A form for session 3 was not submitted.

Session 1

24 participants

The aims of the first session were to introduce the NYCoS practitioners to the participants, to ‘encourage participation’ through icebreaker activities, to introduce some of the singing repertoire and to start writing songs. Due to the large number of participants, the NYCoS tutors split the groups into two smaller groups with the intention to come back together towards the end of the session.

Group 1 focused on song-writing. The tutor first led the participants in singing popular songs, with guitar accompaniment, before guiding the participants in composing their own lyrics. A first verse, bridge and chorus were composed and rehearsed before the session’s end. The group was reluctant to join in but did warm up to the idea. Some participants actively participated in the song-writing process while others observed. There were no behavioural problems with the group.

Group 2 focused more on singing. NYCoS practitioners illustrated different singing techniques and led some ‘basic pitch making exercises’. The group practised singing some popular songs with guitar accompaniment. NYCoS practitioners found it very difficult to get the men to participate in the activities. Many participants ‘insisted they had not signed up’ and more than half of the group left the class. Once

the participants who did not want to take part had left, the remaining participants joined in the activities more willingly.

Both groups were brought back together to show each other what they had worked on during the session. Unfortunately, dividing the groups into smaller groups proved unsuccessful as the two groups developed an ‘us and them’ attitude. A suggestion was made to have everyone together for the rest of the sessions. The tutors suggested that by the end of the session, most of the participants had enjoyed themselves and the session leaders and participants had built up a good rapport. Final comments and suggestions for the next session included: ‘do beat/rhythm exercises and possibly some simple rounds, offer singing lessons to small groups or individuals, bring enough printed song sheets for all participants rather than photocopying score sheets, which the boys found difficult to follow, and remind participants about the recording and performance opportunity for family.’

Session 2

5 participants

In addition to welcoming any new participants, the NYCoS practitioners aimed to do the following during the second session:

- Develop some rhythm skills
- Create rhythm accompaniment on drums to known songs and develop confidence in playing
- Write a new song with the groups together
- Learn a new song

The session began with two icebreaker activities that, along with the smaller

number of participants, helped the practitioners learn the prisoners' names. The song *Wonderwall* by Oasis was chosen for the group to create a drum beat accompaniment for, since it was one of the songs the participants had enjoyed singing the week before. A NYCoS practitioner described how the exercise proceeded:

‘The original plan was to play something simple together—a rhythm was passed round the group which was then played during the song. However it became apparent that some of the participants were keen to create their own rhythms—they also wanted to take turns playing rather than everyone playing together. This worked really well—everyone was quite happy to wait for their turn to play and during the choruses everyone played together.’

The NYCoS practitioners decided that the group should work on writing a new song together that ‘everyone had ownership of’ as opposed to the previous week where only half the group took part in the song-writing session. All participants took part, contributed ideas for song lyrics and approved of the final result. The NYCoS practitioners noticed that the group had more of a ‘team’ feeling and the participants were more confident to take part in the singing. One of the other male Learning Centre staff participated in all the session activities, which the practitioners noticed had a positive effect on the participants’ willingness to take part in the session. It was noticed that there was a huge drop in the numbers of participants and it was hoped that more prisoners would join in the sessions. Suggestions for the following session included continuing work on rhythm and drum exercises, learning a new song and introducing the use of echo in their compositions.

Session 4

10 participants

Participants took part in developing rhythm skills, learning a new song and developing arrangements of songs written in Session 2. Sessions began with familiar warm-up activities that were presented in previous sessions as a way to welcome new participants into the group. NYCoS practitioners noted in the Session Review that the singing portion of the session was ‘reasonably successful’, with some prisoners who were reluctant to sing previously now joining in. Some participants returned to the group in Session 4 who had been excluded for a couple of weeks (reason not stated). The reintegration of these participants changed the positive nature of the group dynamic to some extent. Reported aims for the next session included developing the current original song by the participants and writing another one. A note was made to bring in a keyboard ‘to use for alternative accompaniment.’

Session 5

8 participants

The aims of the session were to continue working on the groups original song, begin writing another original song and work on singing techniques. After completing a couple of warm-up exercises the participants practised singing their original song with accompaniment. The group was then split into two smaller groups, but kept in the same room, to work on a new song based on a theme of childhood. NYCoS practitioners suggested that this helped the participants avoid inappropriate lyrics. It was noted that interaction with the tutors was good and, perhaps due to the film crew being present for the session, some participants sang out more. The NYCoS practitioner who had been leading the song-writing portion of the sessions gave out copies of the songs the group was working on. Aims for the next session were to

begin making plans for the final performance and to invite members of the music class in the Learning Centre to join the project.

Session 6

12 participants

All six NYCoS practitioners were present for this session. The aims of this session were to introduce songs in different genres, complete music and lyrics for the group's third original song and to work on singing techniques. The practitioners went immediately into the activity to introduce songs of different genres including 'African call and response, traditional Scots and Welsh and contemporary to show different styles and techniques'. It was noted that some of the participants voiced that they missed the warm-up exercises. The group practised singing original songs with guitar accompaniment and the group wrote a chorus for song 3. Two participants from the music class participated in the session, with one participant playing accompaniment on the keyboard, and three participants took a group singing lesson outside of the group. Despite a mostly positive session, the NYCoS practitioners commented that some of the participants were 'loud and not willing to listen', which made the session less enjoyable for the other participants. Aims for the next session included providing chords of the original songs for the keyboard player to practise, attempting to sing the Scots song again and continue planning the final performance.

Session 7

9 participants

This session focused on completing and practising the third original song, rehearsing some of the new songs and planning the programme. The NYCoS practitioners noted

that the participants seemed happy with song 3 when completed and suggested that asking the participants to make choices about the programme for the final performance (e.g., which should be the last song in the performance?) gave them a sense of ownership in the project. It was noted that the participants were singing more clearly. There was a tendency for some of the participants to talk when one of the NYCoS practitioners were giving directions, which resulted in a Learning Centre staff 'intervene[ing] unnecessarily'. A suggestion was made to write lyrics on large renewable whiteboards instead of using song sheets.

Session 8

5 participants

The focus of the session was to rehearse the programme for the final performance and to rehearse possible solos. NYCoS practitioners noticed that singing continued to improve for participants and they were surprised by all the participants who volunteered to sing solos. The session was viewed as 'positive' and having a really 'good atmosphere'. Aims for the next session were to put song lyrics into a PowerPoint presentation so they could be projected onto a screen for the participants and to copy songs onto a CD for the participants to use for rehearsal. The only negative comment made in the Session Review was that the prison staff at the front gate did not recognise the NYCoS practitioners when they came in that day.

Session 9

7 participants

This was the final session before the performance. The group rehearsed and recorded their original songs and a folk song (unspecified). NYCoS staff noted that the session went really well, with the participants ‘committed to doing a good job’. The NYCoS practitioners expressed some apprehension about the upcoming performance as the PowerPoint did not work on the prison PC and there had been ‘quite a few complications with set up/projection etc’. The final rehearsal was planned to take place in the gym where the performance will be.

National Youth Choir of Scotland: Early Project Focus Group

The early project focus group involved two participants (mean age 19.5), as those were the number of men who volunteered to take part in the session. Similar to the early project focus group with the participants in the Scottish Ensemble project, participants were presented with a scenario in which they got to design the education curriculum in Polmont. The first suggestion made was to ‘make your own music up’ which the other participant replied, ‘Music, but I think in the music class there should be more of a recording facility.’ The discussion concluded that the recording studio should be a ‘privilege’ for those prisoners who ‘stick towards the course.’ When the researcher asked if there were any other classes they would have in the Learning Centre, both participants said music was all they were ‘really into.’ This comment did however lead to further discussion about classes in areas that would support their music making, such as creative writing. The remaining questions in the pre-project focus group are presented below with a summary, and sometimes examples, of the participants’ responses.

1. Is the project that you're participating in now similar to other projects or classes in the prison?

Both participants agreed that the singing project was different from other projects or classes offered in the Learning Centre. The participants discussed why below:

David: ...I think it's a lot better.

Mark: It's unique.

INT: How is it unique, Mark?

Mark: It's the only chance I've had to do it in the jail. It's completely different from anything else you do.

David: Aye, it makes you feel better. You're all locked up in the jail but you're doing something that you enjoy, you know what I mean?...Singing makes you feel good. It brings back good memories from the past. It just makes you feel good.

Mark: I always go back to my cell all happy.

The men went on to discuss how frustrating it was when other people in the class caused disruption when they 'talk and carry on and laugh' and took the focus away from the project. They commented on the issue together:

David: A lot of folk just do it for a laugh and that. Some people cannae sing and they just laugh about it.

Mark: But we take it seriously though.

2. What do you think is the purpose of the project?

Initially the participants did not know how to respond to this question about the purpose of the project. However, they came up with some ideas through listening to each other in discussion.

David: The purpose of the project? Just to stop people from reoffending. So, they can take up a hobby and forget about drinks and drugs, isn't it?

Mark: Trying to get folk on the right path.

INT: So, [to] give people a different option?

David: Folk can realise they've got a hidden talent. You know what I mean?

Mark: Aye.

David: Something they can start once they're outside and that.

3. What do you want to get out of this project?

Both men said they wanted to 'see what they could achieve.' Individually, Mark discussed how he wanted to learn how to play the guitar and why: 'Cause I'm doing like twelve year. It's like a stretch and a half. But, I would just focus on that so by the time you get out you've achieved something for yourself.'

4. What can you do to make the project work?

While a suggestion was made as to what an individual could do to make the project work well, 'Watch the people that are actually paying attention and actually wanting to do it', another suggestion focused more responsibility on the role of the arts practitioner leading the sessions. David suggested that any men who did not want to participate, or who were making it difficult for the sessions to progress, should be 'sent back to the halls.' Both men suggested it was the provision of 'munchies' that brought most of the men to the project. They excluded themselves from this reason:

David: I just love singing. That's all I need to get up here.

Mark: I'm pretty much the same.

5. *What do you want to put into this project?*

The men discussed their desire for the project to include a variety of music styles. Up to that point in the sessions, the men had been singing songs by current popular artists. They expressed a desire to sing a more varied repertoire, such as a blues song.

6. *Do you think the project is meaningful?*

David: I think it's a stress relief. See what you're thinking about when you're stressed, I think it just takes your mind completely off of it.

Mark: It puts you in your own world. You can gain so much from it if you pay attention.

INT: Mmm hmm.

David: If you just concentrate on the one thing you'll get better at it. Know what I mean?

Both participants in the pre-project focus group for the NYCoS project at Polmont had a positive opinion of the project and clearly shared that they were enjoying the sessions so far.

National Youth Choir of Scotland: Post-Project Focus Group

Four prisoners (mean age 19) took part in the post-focus group, including one participant from the pre-project focus group (David). Although the feelings of the men were generally positive toward the experience of the project, the post-project focus group did not seem as open in their discussion of their personal experiences of the project or musical tastes as the participants were during the pre-project focus group. Each post-project focus group question is presented below and the participants' responses are discussed further. Despite all the post-project focus group

participants volunteering to participate in the discussion, and clearing the use of an audio recorder before starting the focus group, one participant voiced a strong reaction to the use of the recorder:

INT: Today is the 8th of July and we're in Polmont. My first question is, 'Was the project what you expected?'

Jodie: It feels like we're getting fucking interviewed again for the police, don't it?

David: Aye.

INT: Sorry?

Jodie: It feels like we're lifted by the police again. That's what they do with the recorders.

INT: Oh, do they?

Jodie: Kinda.

INT: It's just so I can know...

Jodie: [interrupts] What was the question?

It is possible that this statement by Jodie at the very beginning of the focus group had an effect on the men's comfort level in their taking part in the discussion.

1. Was the project what you expected? Please explain.

The initial question, 'Was the project what you expected?' was repeated again, however I noted a sense of disinterest compared to when the men had come willingly into the room. One participant attempted to bring the men back to that position. The next excerpt is quoted at length to give the reader a chance to see the change in conversation towards a more reflective view of the project.

INT: The question is, 'Was the project what you expected?'

Gavin: No.

Jodie: No.

David: No, it was good.

INT: Okay, when you say 'no' tell me the reason why it wasn't what you expected. What did you expect?

Jodie: We came for the buffet. (laughs) We did.

John: I'd say that just about everyone else here to start with signed up for the buffet.

Jodie: We signed up for our lunch. We signed up for something to eat and end up in an orchestra doing a performance for people.

INT: So, you signed up for the buffet. And when you came what did you expect out of those sessions?

Jodie: Just a laugh with your pals, man. I didn't even care about it [the project]

till later down the road.

David: It changed though, didn't it?

Jodie: Aye.

David: We liked coming up, didn't we? It changed after a while.

Jodie: It got better.

David: Everybody got into what we were doing.

INT: How did it get better? How did it change?

John: We started enjoying it.

Jodie: The group started getting better.

David: And everybody started trying.

Gavin: You got confident with each other and your singing and that.

Jodie: I think we started getting a bit more confident with each other.

David: It was brilliant, man.

2. *How was the project similar or different to arts projects you may have done in school? How was it similar or different to arts projects you may have done in education while in prison?*

Most everyone in the group said they had never participated in a school project like *Voicemale*. When asked if they had participated in any arts projects while in Polmont, the men commented on how difficult it is to get into the music class at the prison:

Gavin: You put your name down but you don't get it. Everybody in the jail tries to go to [music class].

Jodie: There's only about five people out of the whole jail that do music.

INT: There are only about five people that get to do music?

Jodie: Something like that. You see the same faces in there every fucking day, man. They need to get different people in. B_____ is in there every day of the week! Know what I mean? And I've been on the list since fucking '08!

The music provision consisted of a class in the morning (3.5 hours) and a class in the afternoon (2.5 hours). When Jodie was asked later how long he had been waiting, he replied, 'ten weeks.'

3. *What did you get out of doing this project?*

This question was not discussed because one of the participants immediately started talking about the arts practitioners in the project. Please see question number 5.

4. *Did you like working in a group? Please explain.*

All of the men in the group agreed that the project would have turned out differently if 'they just picked you and put you in a group.' The group discussed how such a

scenario would only lead to people not being able to get along. The participants confirmed that they knew each other before the commencement of the project.

5. *What did you think about the project leaders?*

The men spoke favourably of the project leaders (i.e., ‘She was sound’) and even went on to suggest that the project would not have worked if it were led by anyone else but them:

‘If new people came in and asked us to do it again it wouldn’t work for them. The people you were doing it with became part of your family and kept you going. You know what I mean?’

However, the statement above does not mean that the men took to the project immediately. Jodie and John discuss how it took some time for a group to form:

Jodie: I think the first three weeks [the tutor] was pulling her hair.

INT: So, it took a while to get into it?

Jodie: Aye.

John: Aye.

Jodie: Four or five weeks or something for us to sing something decently.

John: It didn’t actually really start until the last two weeks or something.

Jodie and John’s discussion highlights the need for arts organisations to factor in enough time for a group to form.

6. *Are arts projects meaningful to have in prisons? Why?*

All four participants said they thought the arts are meaningful to have in prisons.

David suggested it is because ‘they make you feel better’ that they are important.

John explained that if he hadn't taken part in the singing project he 'wouldn't be doing anything for that full time I was going to that.'

7. What about this project was especially useful or meaningful to you as an individual?

The men replied that writing and singing the songs was the most meaningful part of the project for them personally. They expressed pride at writing the songs themselves and even offered to sing one of them immediately. Singing the songs was also meaningful as it brought back good memories for some of the participants.

8. Would you recommend a project like this to other people? Have you done so already?

Despite the participants' positive experience in the project, half the men in the focus group said they would not recommend the project to other men in the jail since it would be too embarrassing for them to participate or they would be told to 'fuck off.'

9. Do you think you will continue to take part in education even though the project is over?

Again, despite the positive experience all the men had in the project, half of the men said they would not sign up for any other classes in education. The reason for this choice seemed to relate to the issue of constantly being on waiting lists for classes:

INT: Do you think that you'll continue to take part in education even though the project is over?

John: No.

Gavin: No.

Jodie: We tried. We're on the list for every one.

David: I'll put my name on the list.

This led to the group discussing the point of the project in general. Jodie in particular expressed anger at being forgotten once the project had ended: 'That's what they'll say, "Oh, you were good." Fucking do something about it. Instead of just forgetting about us.'

Final Scenario: The project is going to run again and the project leader has asked you to make any changes you think would benefit the project. What would you change?

The only suggestion by the participants in the focus group was to ensure that the choir would not be too large. The group recommended that only five to six men take part in the project.

National Youth Choir of Scotland: Post-Interview with Participant

It was noticed in the post-project focus group that one participant, David, was not talking as much, or seemingly as comfortably, as he did in the early project focus group. One possible reason for could be that there were two participants in the post-project focus group who used hostile language when talking about their opinions of the session. At first David tried to engage in the focus group discussion, however he became more withdrawn as the focus group continued.

Michell (1999, p. 36) cautions against using focus groups as the singular method of inquiry because some participants who are withdrawn in a group context

are more able to share their experiences in an individual interview. All participants in the post-project focus group were given the opportunity to be interviewed individually after the focus group. David was the only participant to volunteer. A decision was made to follow the same interview questions as presented in the post-project focus group. The most prominent feature of experience, as related by David, was the act of singing and how it made him feel. He describes how singing makes him feel in the excerpt below:

David: I felt pure relaxed and that. Singing makes you feel relaxed. Gets rid of your stress. Know what I mean?

INT: Yeah, definitely. Did it make you feel more relaxed just when you were singing or did it help you when you were back in your cell?

David: When I came back in I felt like my head was pure clear. I wasn't thinking about as much stuff.

The experience of 'singing the songs' was what David reported enjoying most about the project. He talked about how singing the songs brought back 'good memories of when I was a wee boy and that' and reminded him of the 'happy times'.

David also discussed how participating in the project had helped him feel 'more confident' in taking part in group activities, as he often feels anxious and nervous in such situations. David expressed how he had read in the paper about singing groups and community choirs that anyone can join and said that he wanted to join such a group once he was released. He suggested that there should be more opportunities for young people to engage in such singing groups, as it would be a positive activity:

David: It shows you there's another side to life. Know what I mean? Than just drinking and taking drugs and that.

INT: It shows you that there's other stuff that you could be doing, maybe?

David: Mmm hmm, I just didnae know. Outside I just drunk and that all the time. When I came in here and took part in [the project] it showed me another way. Know what I mean?

INT: Mmm hmm.

David: Like I could have taken part in something else. I just wasn't thinking straight outside. I was just getting into trouble and that.

David also commented that not all participants who took part might feel the same way and want to continue singing once released from prison:

'Obviously folk will take part in the inside but when they go out they will go just back to square one again and they'll get in trouble, drink and take drugs and that. But, I would want to get involved in [a singing group] if I was back out.'

Although David did not contribute any ideas for improving the project in the post-project focus group, he talked extensively about how the project could be improved during his interview. He suggested that the group should include a band. The band, along with singers, would 'give [prisoners] something to take part in and look forward to'.

National Youth Choir of Scotland: Pre-Interviews with Arts

Practitioners and Learning Centre Staff

Similar to the pre-project interview with staff in the Scottish Ensemble project, only one individual, the Education Manager at NYCoS, completed the pre-project interview. However, there were substantial comments made under the prison and

education contractor sections for many of the questions. Multiple attempts were made to obtain the names of the participants under the Prison and Education Contractor section, but they were not located.

The NYCoS Education Manager wrote the following project summary: ‘A series of workshops combining musicianship skills, vocal techniques, group singing and song-writing culminating in a presentation and possible recording.’ The main aim, from NYCoS’ position, was to ‘encourage participation in music/singing sessions’, which could enable ‘young offenders to create music and learn new skills in an enjoyable way.’ The NYCoS Education Manager also noted that ‘improving literacy and communication skills’ was an aim of the project. ‘To encourage and open up opportunities for boys to participate in new projects and find ways into learning’ was listed as two aims under the Education Contractor, or Learning Centre, section. Finally, the prison suggested its main aims were for the project ‘to be well planned, orchestrated and run smoothly.’

The NYCoS Education Manager listed suggestions on how the project activities could reach the goals outlined in the paragraph above under the arts organisations and education contractor categories. She suggested that prisoners would increase their self-esteem by taking part in the project, increase their self-confidence through the project’s team-building exercise and further skills would be built up gradually through the program’s duration. The aims of the education contractor to encourage prisoners to participate in new project and find ways into learning were supported by advance planning, reaching out to as many prisoners as possible and encouraging them to explore opportunities available in the Learning Centre.

National Youth Choir of Scotland: Post-Interviews with Arts

Practitioners and Learning Centre Staff

A post-project interview was conducted with two NYCoS affiliated arts practitioners: the Education Manager and a contracted musician who assisted in running the project. There were four additional contracted musicians hired by NYCoS who took part in some of the sessions, however they were not present in the interview.

The numbers of participants in the singing project changed greatly from the initial number of men who had signed up for the project (n=30), to the men who came to the first session (n=24) and the number of men who completed the project from beginning to end (n=7). The practitioners did allow prisoners to join sessions once the project had begun but they often found that ‘their mates had signed them up’ or ‘they lasted half a session’.

The project’s aims centred around writing songs and creating music, which the NYCoS Education Manager reported they had achieved through workshops in these areas. She reported that learning new skills that apply to these areas, such as rhythm work and technical skills in singing, could have been developed further with more time. She describes this further in relation to the work that NYCoS typically does with community groups:

Other [projects] that we do, um, there’s...possibly less of the creative music making side of things. We’re very much about teaching the musicianship skills, and then about performance, rather than creating.

The NYCoS Education Manager reported that she was ‘happy to say’ that the creative workshops in song-writing were ‘the most successful part of the project.’

The contracted musician thought that the song-writing parts of the workshop were what the men found interesting and were participating in, thus they decided to 'run with it' and not focus on the skill-based work as much. One of the least successful parts of the project, as reported by the NYCoS practitioners, was that they felt unsupported at times during the running of the project. They attributed this to the lack of established communication between themselves and the SPS staff and, at times, the Learning Centre staff. The contracted musician recalled how the NYCoS team 'were told they would have support in the classroom but never did.' Further discussion of this led both practitioners to state there were disadvantages, such as classes were more difficult to manage in the sessions where there was one practitioner present, and advantages, for example the building of trust within the group and not having the distraction of a non-participating person in the room.

Both practitioners reported a lack of communication concerning their role in managing the prisoners. For example, the NYCoS practitioners were never told if they were expected to manage their students during the tea break. Prisoners typically remain outside of the classroom during the tea break and gather in a sitting area located at the end of the hallway. All of the classrooms in the Learning Centre have windows and the men are discouraged from disrupting other classes that may still be in session. Another tutor reported that some of the participants from the NYCoS project were disrupting a class that was in session, and furthermore, making threatening gestures towards some of the men in the classroom who were protection prisoners. Both practitioners said that they were never informed that they were expected to watch the men during the tea break or that they should discourage the men from approaching the windows of other classrooms.

There were also positive examples of relationships with Learning Centre staff. The contracted musician reported that the Learning Centre manager was supportive of the project and would join in on some of the sessions. Both NYCoS practitioners had met the Polmont music tutor and appreciated the work he was doing in his classes. However, the NYCoS practitioners reported feeling discouraged by the Learning Centre from working with the music tutor directly.

The NYCoS Education Manager reported that there was a 'breakthrough' about halfway through the running of the project when the NYCoS staff and the prisoners 'actually started working together'. It took time for the group, which was composed of individuals who participated in the workshops on various levels, to develop trust in each other and the NYCoS staff. For example, there was one participant who came for weeks and just sat before joining in the group. It was in this breakthrough session that they noticed the men starting to work together and they could sense the men developing trust in each other.

Both practitioners reported feeling that the project ended just as they felt they were beginning to make progress with the group. They found the session review forms useful as a way to see progress individually and as a group. Despite not having a more direct working relationship with the music tutor in the prison, the NYCoS practitioners did introduce one of the participants to the music teacher so he could ask about taking guitar lessons, which the prisoner did not know were offered in the music class.

When asked what they would plan differently for future sessions, both practitioners suggested they would allow more time for taster sessions in the Learning Centre to ensure that the men knew what they were signing up for, better

meetings with SPS staff and Learning Centre staff to define their roles and responsibilities within the prison, and more information about the educational and emotional needs, such as literacy issues, of the men participating in the project.

The same Assistant Manager in the Learning Centre who participated in the post-project interview for the *Music for Change* project with the Scottish Ensemble took part in the post-project interview for the *Voicemale* project. She felt that, similar to the Scottish Ensemble project, the aims set out by the Learning Centre to ‘encourage and open up opportunities for boys to participate in new projects and find new ways of learning’ were achieved through the *Voicemale* project. She felt the project allowed prisoners to pursue new ways of learning with the outcome of a positive learning experience.

The Assistant Manager attributed the process of writing original songs, rehearsing for a set amount of time and performing for an audience, which included family and friends, as a possible reason for the increase in participants’ self-esteem. She also noted that the men enjoyed writing their own songs and, after time to establish a group, enjoyed singing them. For her, the best part of the project was ‘seeing the boys getting something out of singing’. She explains further in her own words:

...how nice it is to sing, and how it really makes you feel good. One boy said to me, “I love coming to this project because I feel so stressed and anxious. But when I start singing that all leaves me and it makes me feel good.”

The Assistant Manager stressed that not all of the men felt comfortable singing right away. Some felt ‘quite uncomfortable singing in front of their peers’ as

‘they’re really sort of exposing themselves’. This self-exposure was one reason she felt that some men withdrew from the project. There were a variety of other reasons the Assistant Manager gave for prisoners withdrawing from the project, including: the men wanted to go to another class, there was a timetable issue or they did not ‘get on’ with another prisoner in the project.

The Assistant Manager’s suggestions for improvements in the project design included having more than one session per week and having shorter session times, as the prisoners were physically and mentally tired before the session was over. She also suggested more open and direct communication with visiting arts organisations in relation to the logistics of working in a prison.

6.6 Discussion

The aims of this study were twofold: 1) to record and discuss the benefits of music provision as suggested by young offenders who participated in the study and 2) record and discuss the communication and knowledge exchange of Learning Centre staff and arts practitioners in the planning and implementation stages of the music projects. Additionally, this study aimed to understand the goals set out by the arts practitioners within the context of their projects and to establish if those goals were met.

Study participants proposed many benefits that participating in the music projects gave them, including: learning new skills, expressing personal thoughts through song-writing, making an individual contribution towards a group goal,

establishing friendships, a way to relieve stress and the opportunity to share a positive experience with family members through a final performance.

As reported by the participants in the focus groups the projects ‘worked’ because of the high level of professionalism paired with the teaching approach, relaxed yet purposeful, by the arts practitioners. Participants in both projects reported being recognised as individuals through acknowledgement of their personal music preferences. Not only did the practitioners recognise these individual characteristics, they made use of them in the sessions as the music content that they practised, and later performed, was influenced by the personal preferences of the men. The men were encouraged to contribute ideas for song choice and they had input as to how pieces were arranged and performed. The men in the Scottish Ensemble project were able to combine many musical styles in a programme that was influenced by rap, heavy metal riffs and classical compositions. The men later discussed how important it was to not only contribute a musical style that was meaningful to them individually, but to see a positive reaction from the audience after its performance.

Both projects had a final goal that had to be achieved as a group. The participants noticed this, as group work is typically not how classes are conducted in prison Learning Centres. Prisoners gather in groups for classes but they often do not work towards completing a group goal, such as a performance, and oftentimes each individual in a class can be working on a different topic or even subject. Music groups, such as choirs and ensembles, lend themselves to teaching individuals about working in a group and the importance of each individual contributing to a whole. The group-based work also allowed practitioners to lead the sessions in a positive manner by focusing on what talents participants had to contribute to the group or by

encouraging the development of new skills to contribute in that way. The sessions were active. The participants were not just learning *about* music, they were making music. One participant commented in the focus group on how it was ‘good to see how music actually works’.

The arts practitioners in the two projects possessed two necessary skills to enable this kind of project to work: 1) a high level of musicianship and 2) the ability to engage with the participants. Arts practitioners took notice of what each participant could contribute towards the group goal. This is why participants from both projects reflected that they were ‘treated like artists’ and ‘like the same, equals’.

Finally, as noted by arts practitioners in both projects, participants were not discouraged from attending sessions if they were not immediately participating. Time was allowed for participants to observe sessions and come to the project at their own pace. This proved fruitful because participants who were not joining in the sessions initially were fully participating in the sessions by the end.

Some participants reported in the post-focus groups that they felt mentally better as a result of participating in the music sessions. For example, David reported in a post-interview what he felt when returning to his cell after a singing session with NYCoS: ‘When I came back in I felt like my head was pure clear’. This physical quality goes beyond feeling the pride that comes with recognition after a performance, although that is an important element of these projects, but extends to the physical activity of using one’s body to make music. This element is worth exploring in further studies.

Not all feedback from participants was positive. Two participants (*Music for Change* project) reported in the Post-project focus group that they were not informed

that there would be a performance at the end of the project, a statement which initiated a surprised reaction from the rest of the group. It is possible that due to projects always welcoming new participants that some individuals did not know about the performance. Future projects could benefit from having a protocol of what incoming participants should be informed of regarding the project and any final performances.

Three participants reported that despite their positive experience in the *Voicemale* project, they did not plan on participating in further education classes. The men expressed their frustration at attempting to get into classes and being refused access. One participant angrily reported that the Learning Centre ‘forgets’ about the men who want to participate in education once projects such as these come to an end. It is not surprising that participants feel resentful towards the Learning Centre for being denied access to classes. Sadly, the Learning Centre at Polmont was not designed to accommodate the number of young men incarcerated in the prison. This issue is made more difficult by the seemingly unattainable option to change the class schedule in the Learning Centre. For example, morning classes last three hours. This not only restricts the number of prisoners who can access education, as gathered from the Session Review forms it can be stressful for tutors and project leaders to engage a group of young men in purposeful activity for three hours.

Similarities were found in both the project run by the Scottish Ensemble and by the National Youth Choir of Scotland. Both projects were led by highly skilled musicians and leaders of facilitating groups. Participants in both groups were encouraged to direct the musical content of the sessions and the final performance. This gave an incredible feeling of ownership to the participants, as mentioned in their

post-project focus groups. Both organisations involved numerous musicians who came into sessions throughout the project to support the prisoners as they learned new skills in playing an instrument and singing.

The biggest difference between the two organisations was their experience of communication with the Learning Centre. Despite both organisations communicating with Learning Centre staff directly during the planning and implementation stages of the projects, the outcome was different. Scottish Ensemble staff reported that their communication with the Learning Centre was positive and that there had been no issues of miscommunication. NYCoS, however, reported in their Post-Project Interview feeling uninformed about responsibilities and protocols within the prison. Unlike NYCoS, the Scottish Ensemble had a direct mediator between themselves and the Learning Centre: the music tutor who was based within the Learning Centre and who worked directly with the Scottish Ensemble project leader. Having the music tutor as part of the Scottish Ensemble's facilitating team ensured that they had someone who knew the prison and many of the prisoners. This could have attributed to the Scottish Ensemble having a better experience of communication with the Learning Centre.

Arts practitioners used Session Review forms to document and reflect on session activity and to make notes for future sessions. The purpose of the form was to document session content and the choices arts practitioners made in relevance to their practice. An outcome of the study showed that the arts practitioners found the Session Review forms useful as a way to reflect upon their practice and stay organised, and the Learning Centre staff found the forms useful as they could learn what was happening in the sessions. However, arts practitioners reported in post-

project interviews that the forms were time-consuming to complete and often practitioners would complete them outside of work hours. Still, practitioners from both projects agreed that they would complete them again because they were a good reference to have.

The Session Review Forms also proved useful as a method for the arts practitioners to document weekly logistics (e.g., number of participants present in a session), positive moments in the sessions (e.g., the first time the participants played as a group) and concerns (e.g., lack of resources). The forms also made it possible to trace the musical progress of individuals and document a participant who is reluctant to join at first but is fully engaged with the group by the project's end. Finally, the Session Review forms were a good source to illustrate how a large frustration expressed in a final interview (e.g. lack of communication amongst organisations) progressed over time.

Participants were invited to take part in Focus Groups both early in the project and after the completion of the projects. The numbers of participants for each focus group varied from 2 participants (NYCoS Early-Project Focus Group) to 6 participants (Scottish Ensemble Early-Project Focus Group). Early Project Focus Groups were conducted with participants when they were between three to five sessions into the projects as opposed to having a focus group before the sessions commenced. One positive aspect of having a focus group a couple of sessions into the projects is that the participants had a better understanding of the project and their role within it. Some participants reported feeling involved in the planning stages of the projects. The warm-up scenario for discussion, *'What classes and workshops would be offered in education if you ran the prison?'* also proved to be an effective

method to get participants talking, contributing ideas and commenting on each other's suggestions.

Post-Project Focus Groups were an appropriate tool to gather participants' reflections and opinions on the session. Most participants seemed to discuss openly their views about the project, whether negative or positive. There was one Post-Project Focus Group where a participant who had engaged fully in the Early Project Focus Group was withdrawn, perhaps due to the behaviour of other participants in the focus group. This participant was interviewed individually where he proceeded to discuss freely his personal gains from participating in the project. Future studies that utilise focus groups with young offenders might also include individual interviews as a way to document the experiences of individuals who may feel reluctant to share personal experiences in a group setting.

The Pre-Project Interviews with Arts Practitioners, Prison Staff and Learning Centre staff were not completed in as much detail as anticipated. This was possibly due to the participants completing this interview form without a researcher present. Future studies should consider involving a researcher at this stage to mediate the conversation amongst representatives from the many organisations and ensure that all logistical information (e.g., participants' names) are noted.

6.7 Conclusion

Collaborative projects between community music organisations and prison Learning Centres can offer a range of positive benefits for young offenders who take part. It was found that young offenders benefit from positive, reflective sessions where they

learn how to play music that they enjoy. Furthermore, as reported in the post-project focus groups, young offenders found working as a group towards a final performance provided a way to see how their individual contribution can play a part in a positive experience, which can encourage young offenders to engage in further education opportunities.

It was shown that the Session Review form was useful in documenting the content of the sessions as delivered by the Arts Practitioners as well as serving as a tool to track progress of individual participants over the course of the projects. Despite the time consuming nature of completing the forms, Arts Practitioners reported in post-interviews that they would use such forms in their practice again. Outside arts organisations can benefit greatly by working alongside a music practitioner who is based within the prison as this connection allows better communication and mediation between the two organisations. Further exploration over a longer timeframe is needed to recognise the full benefits of this kind of collaboration.

Chapter 7 Conclusion

This chapter summarises the research findings that came out of the four studies presented in this thesis and discusses key themes that link them together. The limitations of these studies are acknowledged before discussing the original contributions of this research to current knowledge and benefits of music practice in prisons. Finally, suggestions for further research are made.

7.1 Summary of Research Findings

The aim of this research was to find out the possible benefits that music provision can afford Scottish prisoners. This was done using Lewin's action research spiral (1948) as a framework in the design and implementation of the research; a concept including planning, action and fact-finding that influences further action or research. A baseline of music provision in Scottish prisons had to be constructed, as no documentation of such practice could be found in a review of published literature (Chapter 2). While documentation on arts provision existed for other parts of the UK, on the surface Scotland seemed to have no music provision in prisons. It was my inability to establish a baseline of music activity in Scottish prisons through a review

of literature from various areas related to prison, prison education and music activity with prisoners that led to the planning of my first study.

Chapter 3 described a survey designed to document the music activity, if any, taking place in Scottish prisons in 2008. The survey was sent to Learning, Skills and Employability (LSE) managers, as I understood through interaction with community musicians in Scotland that music had sometimes been offered through classes led by the education department in the prison. Results from the survey showed that eight out of 15 Scottish prisons offered music courses in 2008. A number of music activities took place in these classes including composition, learning how to play musical instruments such as the guitar, and DJ workshops. Despite music not being offered in every Scottish prison in 2008, the survey revealed that the seven prisons that did not offer music courses had done so in the past, had hosted one-off events made by visiting outside organisations or had individual prisoners who practised music individually. This suggests that every single prison in Scotland had permitted and facilitated music activity before the survey was administered.

The survey also gathered LSE managers' opinions of music provision in prisons. LSE managers reported that music is valuable to have in prison because prisoners often engaged with the Learning Centre for the first time through a music class, prisoners developed better self-esteem by participating in the music class and prisoners developed transferable skills in the music class that they could make use of in other classes. In addition, visits were made to prisons with three levels of music provision: current, previous and planned. These visits proved useful in gathering information about the particular prison and Learning Centre environment and how that related to the curriculum provision in the prison, enabled further opportunity to

ask survey participants follow-up questions and time to speak informally with prisoners about music in prisons. Feedback from LSE managers on the value of music in prisons, paired with my acceptance of a tutor post at HM YOI Polmont, greatly motivated the direction of my next study.

Chapter 4 presented a study that was designed to explore a range of benefits for young male offenders due to their participation in a music- or art-based group project compared to taking part in other education classes. Benefits explored were the development of literacy skills, participants' self-esteem, self-control, self-reported emotional state, engagement with education and behaviour. Participants were divided into three groups: music, art and control. Pre-testing using the DAST measure showed that literacy was not an issue for the project participants; the men could all read and write reasonably well. At post-test, the music group ($N = 4$) showed the greatest increase in positive emotions reported (20.0%) compared to the art group ($N = 5$) and education group ($N = 5$). Both the music and art groups decreased in negative emotions reported (20.0% and 17.1%, respectively) whilst the education group showed no changes for negative emotions post-project. Mean scores for all three groups decreased on the Locus of Control of Behaviour measure, which suggested that participants in the arts projects and in education felt that they had more control over their lives. Post-tests showed that all three groups increased in self-esteem, with the largest increase in the music group (10.0%). Similarly, the music group had the largest increase in enrolment in further education compared to the other two groups post-project. In addition to the benefits of group-based projects for prisoners, this study also recognised the benefits for teaching staff when

collaborating with other tutors on group-based projects. This finding was carried into the next study presented in Chapter 5.

Chapter 5 discussed a Knowledge Exchange (KE) workshop designed for music tutors who worked in Scottish prisons. The main aim was to examine the format of a workshop as a way to exchange knowledge and best practice amongst researchers and prison music teachers. Post-workshop questionnaires showed that participants reported the workshop to be ‘very valuable’ to their own practice. Participants also stressed the importance of being able to meet with other tutors who teach music in prisons, as this was the first time they had ever met each other. Some participants valued learning more about research on music in prisons, as it does support their practice, but reported the sharing of ideas and experiences amongst other practitioners as the most valuable part of the KE workshop. An original workbook was designed and published to accompany the workshop and participants were asked if it was useful to them in their own teaching. Practitioners reported in follow-up questionnaires that the workbook was useful in giving them tips for teaching activities that they were not as familiar with and gave them different teaching techniques when working with students. Knowledge Exchange was also an element of the final study in this thesis.

Chapter 6 investigated two music projects that were part of the *Inspiring Change* pilot in 2010. Through a review of focus groups, interviews and session review forms, this study documented prisoners’ reported benefits of music provision and examined KE amongst Learning Centre staff in the prisons and community arts organisations in their effort to design and implement group-based music projects for young offenders. Positive benefits gained from participating in the music projects

included the development of new skills, establishing new friendships with other prisoners in the projects and involving family members in final performances. The most unique aspect of the music projects was the focus on working towards a performance as a group. Prisoners reported that it was positive to make an individual contribution towards a final group goal, a process that does not often take place in prison.

Contrary to one of the main outcomes of this thesis, that positive engagement with music projects encouraged prisoners to engage in further education, three participants in the *Voicemale* project reported they would not take part in further education courses as they had previous experience of the Learning Centre ‘forgetting’ the men who take part in projects like these. This is one of the most negative outcomes that follow a positive music project in a prison: it stops. Future research could explore the impact of projects continuing after a performance to see if such continuation would encourage prisoners to pursue with further education.

Knowledge exchange among the two arts organisations, the Learning Centre staff and Scottish Prison Service staff involved in the *Inspiring Change* project was generally positive. However, a review of Session Review forms and Interview transcripts showed that the *Music for Change* project leader had a better experience in the running of the project in terms of communication with the Learning Centre because the music sessions were co-led with a music tutor who was already a part of the Learning Centre staff. When planning future projects, outside organisations could benefit from collaborating with staff already based within the prison Learning Centre because of their knowledge about the prison and the prisoners.

7.2 Key Themes across Studies

This section draws together three themes that emerged throughout the studies discussed in this thesis: 1) Public knowledge and acceptability of music provision in prisons, 2) Quality of music provision and 3) Transitory knowledge.

Public Knowledge and Acceptability of Music Provision in Prisons

The provision of music delivery in prisons is heavily influenced by how the public deems such practice appropriate or deserving for prisoners, which could indicate why music provision, or any arts provision, provided in Scottish prisons was not consistently documented. The last time arts activity in Scottish prisons received such a large amount of attention amongst the public was in response to the artistic practices embraced by prisoners in the Barlinnie Special Unit. MacDonald and Sim (1978) argued that, despite the positive outcomes that engaging in art gave the prisoners who were serving life sentences in the Special Unit, a lack of information on what goes on inside of Scottish prisons led to much of the general public considering the Special Unit prisoners to be undeserving of such activity.

Inspiring Change, which included the two music projects discussed in Chapter 6, made it a priority to share information about the arts projects that took place throughout the year-long pilot. Because the organisations involved were honest with the community about the projects and were clear about the possible benefits for prisoners who took part, most reports in the press were constructive and supportive regarding prisoners' participation. Another positive outcome of the project was

Creative Scotland's decision to fund further arts based work in Scottish prisons (Creative Scotland, 2011, p. 25).

Quality of Music Provision

Music is a ubiquitous element of human experience, however not all musical experiences are positive. An outcome that emerged from all the studies in this thesis as reported by prisoners, music tutors and arts practitioners is that the way music is taught in prisons is crucial to how prisoners engage and benefit from music sessions. Studies reported in Chapters 4 and 6 showed that young offenders benefit from positive, reflective, group-based music projects. Music projects in prisons work best when they are led by professional music tutors and musicians who have ongoing communication with the various organisations that facilitate the running of the prison and receive adequate support and professional development on the teaching of music in prisons. This requires better training and support – both for individual tutors hired by contracted education providers and for individuals from community organisations that work in prisons. Arts provision in Scottish prisons has consisted of many different working bodies (contracted education providers, SPS, community arts organisations, independent musicians, research students) running programmes and projects, often alongside each other, with no knowledge of the other's effort. These various organisations value the arts in prisons, albeit on various levels and for different reasons, yet despite the effort of many, music in prisons is often fragmented and fluctuates between starting and stopping. This ad-hoc approach to music provision in Scottish prisons makes it difficult to make ties to prisoners' individual

educational paths in the Learning Centre, especially if they are transferred to other prisons.

Chapter 5 highlighted the use of Knowledge Exchange workshops as a way for prison music tutors to meet other professionals in their field and share best practice. Ongoing KE workshops could prove useful in documenting and supporting the practice of music practitioners in prisons, and in turn could inform the research of such provision.

Transitory Knowledge

A prison is an environment in constant flux. Prisoners and staff are often transferred to other institutions; prisoners are ferried back and forth to court; social workers, health staff and researchers go in and out; community organisations visit to lead programming with prisoners; prisoners are escorted to different parts of the institution for education classes, work parties and exercise; and visits from family members and lawyers must be arranged and monitored. The constant movement of people and changing of programmes makes it difficult to document all that takes place in a prison and even more so to reflect on it, which left little documentation on the presence of music in Scottish prisons before this research project began.

When staff and prisoners are moved to other institutions they take their knowledge of music activity in the previous prison, or lack thereof, with them. This was seen in the music tutor at HMP Perth and her knowledge of previous education systems, the LSE manager and her knowledge of programmes at a previous prison (Chapter 3) and in the SPS staff member with his knowledge of a previous youth

programme that involved elements of music provision (Chapter 4). Most often, study participants volunteered information about music provision offered in other prisons, previous to their current location. Further research designed to capture such transitory knowledge could be useful in piecing together a fuller representation of music provision in Scotland's prisons, which can support further research and better practice amongst music tutors in prisons.

7.3 Limitations of Research and Suggestions for Further Study

The most fundamental limitation of this research is the same with all research on the arts in prisons: music courses and projects take place in an environment where tutors and practitioners aim to create an open space within an institutionalised environment where the immediate goals of containment and punishment differ drastically from the autonomous goal of arts engagement. This issue cannot be ignored, for even as tutors and musicians strive to keep the arts in prisons – a struggle akin to that of music provision in schools – the provision of arts education will not improve if its fundamental importance to humans is not recognised. This is the most difficult of challenges to chip away. Many prisoners in this research reported that their involvement in the music projects made them feel human. This is a considerable achievement in a prison environment, and one that is not automatically achieved in every education course. Still, the design, evaluation and sustainability of music provision in prisons are greatly influenced by how education in prisons is valued and provided.

In an attempt to show that arts programming ‘works’ in prison much of the research adopts methodologies that might show growth, most often using quantitative measures, but do not necessarily explain how or why something works for some individuals. These types of methodologies often fail to capture the process and experience of prisoners’ experience in an arts programme. Additionally, there are considerable restraints when conducting research on arts activity in prisons (e.g. high participant turnover, access to appropriate working space and materials), all of which can have an effect on methodological choices made when designing and evaluating programming.

Necessity of funding can also greatly influence the research methodologies chosen when conducting arts research in prisons. Developing and maintaining a solid base of documentation and evidence of the benefits of music education in prisons can support arguments for continuing to fund and even expand music provision by professional tutors. However, the evidence should not depend solely on a measure of recidivism rates, psychometric measures, focus groups or surveys; instead, it is important to use a variety of measures to demonstrate the value of music projects for prisoners.

In order to discuss suggestions for further research, I would like to refer to three questions proposed by Lewin (1948, p. 201) when addressing issues via an action research framework: ‘1) What is the present situation?, 2) What are the dangers?, 3) And most important of all, what shall we do?’ The present situation in Scottish prisons is that music practice, despite intermittent documentation, is present and valued by many prisoners, prison staff and community music practitioners. Recent research has resulted in more support for arts based work in prisons as

viewed by members of the Scottish Prison Service and the wider community, as well as provision of funding for this work by Creative Scotland. The greatest danger is that no action be taken at this time.

Three main areas for further research arise when the final question, ‘What shall we do?’ is asked; documentation of music practice in prisons, fuller exploration of how prisoners experience and benefit from music provision and continuing to facilitate knowledge exchange between prison music tutors and researchers. The first study in this thesis surveyed music provision in Scottish prisons, establishing a baseline of provision that can now be developed in multiple ways. To begin with the survey was administered to Learning Centre managers only. While many managers who took part in the survey acknowledged music projects funded by the Scottish Prison Service, it would be beneficial to give SPS staff the opportunity to provide such information themselves. Additionally, further study could document prisoners’ personal music practice, what Wilson (2000) refers to as a ‘third space’, in their cells and other spaces outside the Learning Centre. To begin with, research could explore prisoners’ personal music listening, song-writing and instrumental practice.

Further exploration is also needed on how music, and other arts, is evaluated. An attempt was made to use psychometric measures, often deemed ‘gold standard’ by Government and funding bodies, in the Polmont study presented in Chapter 4. The scope of these measures tells us very little about the personal educational and musical experience of the prisoners who took part. One example is measuring prisoners’ self-esteem. Researchers can measure the change in a prisoner’s self-esteem as a result of taking part in a music project, but in fact it is what that prisoner does with that new self-esteem that is important. Further exploration and creation of

measures that truly encompass how prisoners embody, and act positively upon, the benefits of arts engagement is needed. This information could lead to further research on how taking part in music projects can contribute towards desistance for young offenders.

Through a Knowledge Exchange workshop, this research showed that music tutors who work in prisons need, and want, better support and opportunities for professional development specific to teaching music in prisons. This work can be taken further by designing a series of Knowledge Exchange projects that take place amongst researchers and music tutors who teach in prisons on a regular basis. Multiple meetings of these two groups would enable both parties to become more familiar with each other's work and truly begin to work together in supporting each other's practice. Ideally, a researcher and a music tutor could plan these sessions together. A further step would be to include Scottish Prison Service staff.

7.4 Original Contributions

This research presents the first empirical study to document music activity in Scottish prisons with particular focus on provision led by music tutors based in prisons. The results of the Music in Scottish Prisons survey provide a crucial baseline of information for future research on music activity in Scottish prisons.

This research also presented the first Knowledge Exchange workshop for music teachers in Scottish prisons. This brought music tutors together for first time to learn about current research on music in prisons and provided a valuable opportunity for them to exchange best practice with other professionals. An original workbook

designed for the session highlighted specific issues to consider when teaching music in prisons.

Results from the studies led at HM YOI Polmont that were presented in Chapters 4 and 6 support previous suggestions that many prisoners who engage in arts projects are likely to participate in further education courses. Despite small group numbers, benefits of participating in a music project were found when comparing participants' responses at the beginning to the end of the music project. This research further suggests that group participation in music projects can develop both a sense of autonomy for the prisoner as a learner and an awareness of being part of a positive learning community.

7.5 Conclusion

Music can have a positive effect in prisoners' lives, but many challenges confront researchers and supporters of music provision in Scottish prisons, which have been explored and addressed in this thesis. This research used multiple research methods, both quantitative and qualitative, to document music activity in Scottish prisons and its benefits for prisoners for the first time. A survey administered to Learning Centre managers showed that, in addition to the prisons currently offering music courses, music activities and classes had occurred in Scottish prisons in the past. This survey also gave some insight into Learning Centre managers' opinions of the importance of music provision, especially when compared to more traditional education classes.

A study designed to measure prisoners' engagement with further education after completing music, art or non-arts based education projects showed that positive

engagement with arts courses resulted in prisoners taking up more education courses. There were some overall improvements in scores on the psychometric measures used, particularly in the music group, but this study also highlighted the need for further consideration of appropriate measures to use when evaluating the success of arts programmes in prisons.

A knowledge exchange workshop gathered music teachers working in Scottish prisons to meet for the first time, to learn about current research on music in prisons and exchange ideas for best practice. Through post-workshop questionnaires, participants identified the opportunity to meet other professionals in their field, and to exchange ideas for best practice, as extremely valuable. An original workbook on teaching music in prisons was created for the workshop participants, which was reported as being useful in their own teaching.

Finally, examination of two music projects within the larger *Inspiring Change* project explored young offenders' opinions of music projects in prisons and how such provision could be improved. This study also highlighted specific attributes that music activity can provide to prisoners including learning new skills, expressing personal thoughts through song-writing and making an individual contribution towards a group goal that was shared with their family members through a final performance. Overall, feedback from participants, both prisoners and arts practitioners, throughout the four studies reported intrinsic values in music:

'I have to inform you that there are several musicians in HMP Peterhead and several who aspire to be.' LSE Manager, Music in Scottish Prisons Survey

'I can't explain it. I've just always loved music. Even when I'm sitting up in my cell...a good beat comes on, I'll sit there and mc to it. I sit there and write

me's and I sit there and make songs as well.' Sean, Music participant in Polmont Project

'With regard to the other activities in the workbook, I already apply most of the techniques in some form, however, I feel that the workbook has allowed me to have further options on how to deliver some of my own ideas and also for different techniques for different students.' Workshop participant, Knowledge Exchange Project

'I just love singing. That's all I need to get up [to the Learning Centre].'
Participant, *Inspiring Change* Project

Additionally, psychological and social values gained from participating in arts projects were reported:

'Our music students have played at a variety of events from art exhibitions to Burns suppers to family fun days.' LSE Manager, Music in Scottish Prisons Survey

'I think it improves the way prisoners see themselves, for a start. And who they want to be.' Tutor, Polmont Project

'I found the workshop very worthwhile. It was good to share experiences and practices with others in prison education as otherwise we are very isolated in our work.' Workshop Participant, Knowledge Exchange Project

'Coming into that music class it teaches you to work together. Whether you're a hip hop artist, you know, whether you're anything because there's a space for you there. And you can bring whatever your talent is to the table.'
Participant, *Inspiring Change*

In conclusion, this research contributes to the current investigation of the benefits of music activity for prisoners and provides a baseline for further study on music activity in Scottish prisons. Indeed, the studies presented in this thesis do not only discuss the benefits that music provision can afford prisoners. The biggest picture that this research provides is one of community. There are numerous groups of people in Scottish society – prisoners, prison staff, Learning Centre staff, tutors, community arts practitioners, researchers, and members of the general public – who want to be involved in directing a more humane prison system for Scotland. Now, we must choose whether that path is one that acknowledges how education and the arts can contribute to that goal.

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Appendix A

Supplemental Materials for Music in Scottish Prisons Survey

A.1 Cover Letter for Music in Scottish Prisons Survey

Kirstin Anderson
The University of Edinburgh
School of Arts, Culture and Environment
Alison House, 12 Nicolson Square
Edinburgh, EH8 9DF

16 May 2008

Dear Learning Center Manager,

You are invited to participate in a research project on the use of music in Scottish prisons. Please find enclosed a copy of the Music in Scottish Prisons Survey 2008. This project is conducted as part of my PhD research at the University of Edinburgh.

I am currently researching the potential use of music to help offenders develop literacy and communication skills, with the aim of reducing reoffending. The results of this study will help identify the use of music in the Scottish Prison System, which has yet to be fully explored.

All responses will be anonymous and your name will not appear anywhere in the survey results. Completing and returning the survey constitutes your consent to participate. This survey should take you 10-15 minutes to complete. Please feel free to pass this survey along to any other coworkers or teachers who you feel may be interested in participating. If you would like a summary of my findings, please contact me at the email address below.

Please let me know if you have any further questions. I can be reached via email at MusicinScottishPrisons@gmail.com, or via phone at 0782 575 0906.

Sincerely,

Kirstin Anderson

A.2 Music in Scottish Prisons Survey

Music in Scottish Prisons Survey 2008

The purpose of this survey is to find out about the use of music in Scottish prisons. All personal information will be kept strictly confidential. Please contact me at the email address below if you have any questions.
Thank you for taking the time to complete this survey.

Please return completed forms by 30 May 2008

Email: MusicinScottishPrisons@gmail.com
(you can type directly into this document by clicking the OVR (overtyp) button at the bottom of the screen in word)

Post: Kirstin Anderson
The University of Edinburgh
School of Arts, Culture and Environment
Alison House, 12 Nicolson Square
Edinburgh, EH8 9DF

1. Name

2. Position Title

3. Please check the prison where you currently work

HMP Aberdeen	<input type="checkbox"/>	HMP Edinburgh	<input type="checkbox"/>	HMP Noranside	<input type="checkbox"/>
HMP Barlinnie	<input type="checkbox"/>	HMP Glenochil	<input type="checkbox"/>	HMP Perth	<input type="checkbox"/>
HMP Castle Huntly	<input type="checkbox"/>	HMP Greenock	<input type="checkbox"/>	HMP Peterhead	<input type="checkbox"/>
HMP Cornton Vale	<input type="checkbox"/>	HMP Inverness	<input type="checkbox"/>	YOI Polmont	<input type="checkbox"/>
HMP Dumfries	<input type="checkbox"/>	HMP Kilmarnock	<input type="checkbox"/>	HMP Shotts	<input type="checkbox"/>

4. Has music previously been offered in the prison where you currently work? Yes ☐ No ☐

4a. If yes, when?

4b. Please describe any music provision that happens outside the Learning Center.

5. Does the Learning Center currently offer music classes for prisoners? Yes ☐ No ☐

If yes, answer questions below.

If no, but there were previous classes, please answer the below questions to reflect any past programs.

5a. Dates of current (or previous) program

5b. Is there currently a budget for music classes?

5c. How many times per week is music offered?

5d. How long are the classes?

5e. Who takes parts in the classes?

5f. Are the prisoners required to participate?

5g. Do the prisoners gain any qualifications or certifications from the course?

5h. What sorts of activities take place throughout the class?

5i. Are the classes considered educational or leisure?

5j. Are the classes well attended? *Please give details or percentage.*

5k. Do the prisoners have any choice as to what type of music class is offered?

5l. Are there any obstacles in providing music classes?

6. Do you currently have a music teacher? Yes ☐ No ☐ (please specify where possible)

6a. How long has the music teacher been in their current post?

6b. Does the music teacher work in any other subjects in the learning center?

6c. Is the music teacher a volunteer?

6d. Is the music teacher a performing musician?

6e. Is the teacher a trained teacher?

7. Has the prison had any “one-off” music events? Yes ☐ No ☐ (please specify where possible)

7a. Which organization or instructor ran the event(s)?

7b. How much did the project cost?

7c. Was the organization or instructor based in Scotland?

7d. What was the response from the prison community towards the events?

7e. Did any prison guards or other employees participate in the music programs?

8. Do you feel music in prisons is valuable?

Please write your address below (post or email) if you would like to receive survey results.
Again, all names and personal information will be kept confidential. Thank you for your participation.

Please use this additional page if you need more space for any of the questions
or if you have any other comments on the use of music in prisons.

Appendix B

Supplemental Materials for HM YOI Polmont Study

B.1 Participant Informed Consent Form

Participant Informed Consent Form

1. Explanatory Statement

You are invited to participate in a study that aims to see if the arts can help young offenders develop better communication skills. Study participants are asked to attend 10 consecutive sessions: 1 pre-testing session, 8 sessions in either music or art and 1 post-testing session. Some participants will be asked to attend only pre-testing and post-testing sessions. All data will be kept securely at the University of Edinburgh.

Your privacy will be maintained in any published, educational, written, or electronic reports and data resulting from the study. Recordings will be used only for research and educational purposes. Participation in the study is voluntary and you, the participant, may withdraw at anytime. There are no foreseeable risks of harm or possible side effects from participating in this study. All personal information will be kept strictly confidential.

2. Participant Informed Consent

I agree to take part in the above arts and literacy project. I have read the above Explanatory Statement. I am willing to:

- Complete pre and post testing
- Be interviewed by the researchers and allow the interview to be recorded (audiotape)
- Complete questionnaires asking me about my emotions, self-esteem, behaviour and communication skills.
- Participate in the study for ten weeks
- Allow the researchers to have access to my personal profiling data (provided by HMYOI Polmont)
- Allow sessions to be videotaped (recorded material will not leave HMYOI Polmont)
- Make myself available for a further interview should that be required

I understand that any information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party.

I have been provided with an opportunity to read this addendum to consent carefully. All of the questions that I wish to raise concerning this study have been answered.

By signing this consent form, I have not waived any of the legal rights or benefits, to which I otherwise would be entitled. My signature indicates that I freely consent to participate in this research study. I also understand that my participation is voluntary, that I can choose not

to participate in part or all of the project, and that I can withdraw freely at any stage of the project.

Name: (please print)

Signature: Date:

B.2 Email to SPS and Learning Centre Staff about Polmont Project

Dear Officers and Staff,

My name is Kirstin Anderson and I currently teach music in the learning centre on Tuesday mornings and afternoons. In addition to teaching music, I am working on a PhD in music at the University of Edinburgh. I'd like to share with you information on a study that I will be conducting in the Learning Centre from 6 January 2009 – 12 March 2009.

As you may know, recent research has shown that arts classes may encourage young offenders to participate and engage in more education classes throughout their sentence. It is also suggested that the variety of skills learned while participating in arts projects can be useful across various educational, work and personal settings. I am interested in examining this further as there is little research on the use of music and arts with young offenders in Scotland. There will be two groups that participate in the study, a music group on Tuesdays and an arts group on Thursdays.

I think it is vital that the entire Polmont staff is aware of the project, since you are instrumental to the smooth daily running of the prison. Please feel free to contact me if you have any questions about the study or are just interested in learning a bit more about it. You can reach me at cricketkir@gmail.com or find me in the Learning Centre on any Tuesday.

Best wishes,
Kirstin Anderson

B.3 Open Tuning Song Sheet

Open tuning song sheet: *Cigarettes and Alcohol* as performed by Oasis

Cigarettes and Alcohol

Riff x 3 E /// E ///

F# /// A ///

Riff x2 E /// E ///

Verse (twice)

E /// E /// F# /// A /// E /// E /// E /// E ///

Chorus

A /// E /// A /// E ///

A /// E /// D /// A ///

E /// D/A/ E /// D/A/ E /// D/A/ E ///

D/A/ C /// B /// E -----

B.4 Proposed Text for the Art Sculpture

List of words from Amaright or Amarang workshop Thurs 8th Jan 09

Word	Printed	Black	Grey	White
Crime	✓	✓		
Revenge	✓		✓	
Death	✓	✓		
Prison	✓	✓		
Homophobia	✓	✓		
War	✓	✓	✓	
Murder	✓	✓		
Shooter				
Sectarianism	✓	✓		
Lockback				
Sentence				
Racism				
Bullying				
Job	✓		✓	✓
Girlfriend	✓			✓
Drugs	✓		✓	
Responsibility	✓			✓
Fight for your country	✓			
Gang fights	✓	✓		
Reactions	✓		✓	
Power	✓		✓	
Reputation	✓		✓	✓
Politics	✓		✓	
Consequence	✓	✓		
Trust	✓			✓
Loyalty	✓			✓
Religion	✓		✓	
Decisions	✓		✓	
Actions	✓		✓	
Lust	✓		✓	
Family	✓			✓
Health	✓			✓
Football	✓			✓
Dental insurance				
Money				
Music	✓			✓
Affection	✓			✓
Communication				
Honour	✓			✓
Love	✓			✓
Friendship	✓			✓
Birth of a child	✓			✓
Education	✓			✓
Cars	✓			✓
Art	✓			✓
New start	✓			✓
Support	✓			✓

B.5 DAST Measure: High Frequency Words Used in the Spelling Portion

DAST Measure: High Frequency Spelling Words

Man	Good	Can	Grave
Four	Clay	Flour	Stay
Name	Right	Fame	Write
World	Family	Worry	Fight
Together	Wrong	Forever	Long
Riot	Choice	Race	Voice
Around	Bad	Fountain	Addition
Lonely	Water	Loneliness	Better
Entertain	Metal	Complain	Pedal
Contagious	Feeling	Courageous	Laughing

B.6 Emotion Measure

Participant ID _____

Date _____

Last week I generally felt:

Angry 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Anxious 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Bored 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree
Calm 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Contented 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Depressed 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree
Happy 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Lonely 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Moody 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree
Sad 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Shy 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree	Stressed 1. Strongly Disagree 2. Disagree 3. Neither agree nor disagree 4. Agree 5. Strongly Agree

Was there anything special that happened in the last week?

B.7 Locus of Control of Behaviour Scale

Participant ID _____

Date _____

Locus of Control of Behaviour Scale

Directions: Below are a number of statements about how various topics affect your personal beliefs. There are no right or wrong answers. For every item there are a large number of people who agree or disagree. Could you please put in the appropriate space the choice you believe to be true?

Answer all the questions.

0	1	2	3	4	5
Strongly disagree	Generally disagree	Somewhat disagree	Somewhat agree	Generally agree	Strongly agree
1. ____					
I can anticipate difficulties and take action to avoid them					
2. ____					
A great deal of what happens to me is probably just a matter of chance					
3. ____					
Everyone knows that luck or chance determine one's future					
4. ____					
I can control my problem(s) only if I have outside support					
5. ____					
When I make plans, I am almost certain that I can make them work					
6. ____					
My problem(s) will dominate me all my life					
7. ____					
My mistakes and problems are my responsibility to deal with					
8. ____					
Becoming a success is a matter of hard work, luck has little or nothing to do with it.					
9. ____					
My life is controlled by outside actions and events.					
10. ____					
People are victims of circumstance beyond their control.					
11. ____					
To continually manage my problems I need professional help					
12. ____					
When I am under stress, the tightness in my muscles is due to things outside my control.					
13. ____					
I believe a person can really be a master of his fate.					
14. ____					
It is impossible to control my irregular and fast breathing when I am having difficulties.					
15. ____					
I understand why my problem(s) varies so much from one occasion to the next.					
16. ____					
I am confident of being able to deal successfully with future problems.					
17. ____					
In my case maintaining control over my problem(s) is due mostly to luck.					

B.8 Rosenberg Self-Esteem Measure

Participant ID _____

Date _____

Rosenberg Self Esteem Scale

STATEMENT	Strongly Agree	Agree	Disagree	Strongly Disagree
1. I feel that I am a person of worth, at least on an equal plane with others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I feel that I have a number of good qualities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. All in all, I am inclined to feel that I am a failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I am able to do things as well as most other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. I feel I do not have much to be proud of.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I take a positive attitude toward myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. On the whole, I am satisfied with myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. I wish I could have more respect for myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I certainly feel useless at times.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. At times I think I am no good at all.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

B.9 Participant Interviews: Post-Interview Schedule and Transcripts

HM YOI Polmont

Interview Schedule/Post Project

Name	
Polmont ID	
Research Identifying ID/Number	
Date of Interview	
Time of Interview	
Comments	

Notes	
1. Which group did you participate in? (Music, Art or Control. If control move to question 15)	
2. What were your expectations of the sessions?	
3. What did you think of the sessions?	
4. Were they different than any music/art classes you've had before?	
5. Have you recommended arts sessions to other prisoners?	
6. How does this sort of project compare to other education and training services in the prison?	

7. If you could change anything about the class, what would it be?	
8. Do you think you'll continue playing an instrument or making art after class is over?	
9. Do you think arts classes can help you manage your sentence?	
10. Was there anything about this project that was particularly useful or meaningful to you?	
11. Do you feel like you have improved in any skills?	
12. Did you feel like part of the group? If so, what helped you feel like part of the group?	
13. Did you already know the other men in the project?	
14. What did you think of the tutors?	
15. Is there anything else you would like to share about your experience with the project?	
16. May we contact you in six months time for another interview?	

Interview with Sean/Music (file 0012)

INT: This is Tuesday 10th of March in the morning. So, my first question.

Sean: What time is it?

INT: I don't have the time.

Sean: I thought you said it was 10 o'clock in the morning there.

INT: My first question is was the music group what you were expecting?

Sean: It was better.

INT: It was better. Well, that's nice.

Sean: I thought I'd come down just to have a laugh and that. Then I actually started to enjoy playing the guitar and that. And I've actually wrote my own tunes and that.

INT: Fantastic. Very good. So how would you say...was anything what you did expect?

Sean: Eh, well, it was all better.

INT: All better. Very good. So was it similar to any music classes you've ever taken before? Or was it different?

Sean: It was different because most of the time when I've been in other music classes I've done, I've basically concentrated on the piano.

INT: Okay

Sean: Well for this time, I did do guitar the last time. Actually I've been every single week I've been playing the guitar. Plus I was used to using the strings but now I'm actually playing the open tuning.

INT: So you've learned open tuning?

Sean: Aye, aye

INT: That's great. So, what did you think of the music sessions generally? What did you like best about them?

Sean: Kirstin's good to get on with. She's a decent person. I think she's quite sound, actually. And she's a good teacher. She knows how to get you in the mood for it.

INT: That's excellent. Would you recommend these music sessions to anyone else?

Sean: Definitely, definitely.

INT: Really. And have you done that? Have you recommended that to anyone?

Sean: One or two people, aye.

INT: How do you think this sort of music session or this kind of project compares to other educational training in the prison?

Sean: The education in here?

INT: Yep.

Sean: Well, I've not done any music sessions in this jail until...

INT: until now

Sean: with Kirstin

INT: Have you done any education or any other training?

Sean: I've done English, Maths, Arts and Craft and IT my last sentence.

INT: Right, and how do you think it compares?

Sean: I think Kirstin enjoys it.

INT: Oh, yeah?

Sean: I think its cause the rest of the tutors have been in here too long. I think they're just sick of it; sick of the sight of the place, where as Kirstin actually enjoys doing it. It's something she likes doing, I think.

INT: That's good to know. So, what about, do you think if there's anything you could change about the class, would you change anything?

Sean: Not really. Maybe, maybe sound proof so that you could, what do you call it?, so that you could, eh, practice, instead of having turning up the amp to the guitars and the drums right down because people complain and that. That's about it. I wouldn't change anything else.

INT: Do you think you'll carrying on playing an instrument after this is finished?

Sean: Aye, I'm going to carry on doing music.

INT: You're doing what?

Sean: I'm going to carry on doing music.

INT: You're going to carry on? Excellent.

Sean: Aye, definitely.

INT: And do you think these music classes can help you during your time, during

your sentence?

Sean: Eh, I think when I go out if, em, I go to college and show what I've been doing music in here. It shows that I'm able to get my head down and work. Cause 60/70 percent of the people in here lie about doing nothing. I'm not just going to work. I'm doing education as well. So, it shows that I'm willing to work and I'm trying to better myself. So, I think it is helping, aye.

INT: That's good. Do you think that there's anything about this particular project that was useful or important for you?

Sean: Eh, learning to play the guitar. And then also go record my MC's on the computer.

INT: Yep, so is that a new skill? What new skills have you learned?

Sean: Guitar. I could already play it slightly but I'd forgot how to play it. Aye, the guitar. And, eh...

INT: The computer as well, did you say?

Sean: Nah, I knew how to use the computer for years. My da used to build them.

INT: Did he? Alright. So what about the group? Did you work mainly on your own or mainly with a group?

Sean: With a group.

INT: Yeah. And did you feel part of the group, do you think?

Sean: Aye, aye.

INT: And what made you feel part of the group?

Sean: Well, me and one of the boys that are in there already know each other from up in the hall.

INT: Did you? I was going to ask you that? So you knew one another guy.

Sean: Aye, aye. So we all just came down. Got working. Had a laugh.

INT: Yeah. Did you like the group?

Sean: Aye, aye.

INT: That's good. And it says here, "What did you think of the tutor's?" So, you've already mentioned you thought Kirstin was really good.

Sean: Aye, aye. You could talk to her, aye. See there's other teachers that just get down and go in, get their head down and just do their work and just, that's it. With Kirstin you can actually sit and chat; we'd have a laugh there.

INT: What about John? Did you work with him as well?

Sean: He was a good guy as well, aye. He was sound.

INT: Is there anything you would like to say about this project just cause this is the end?

Sean: Em...

INT: I'm thinking like for future projects. If we do future ones, you know.

Sean: Eh, I'd recommend people do it.

INT: Yeah.

Sean: Because it's a good course, especially if Kirstin is doing it. I'd recommend people doing it.

INT: That's good. Very good. So, can we contact you in six months time for another interview?

Sean: Em, I'll be out. But, eh, I could leave an address or something.

INT: Okay, I'll ask Kirstin what she thinks about it. Yeah, that might be possible.

Sean: Six months time. It might be best to email my mum, my mother. But I could always leave a phone number.

INT: Yeah. Okay, and my final question, you know just for people that organize projects like this, if you have to convince somebody that a project like this is worth doing. What would you say? What makes it worth it?

Sean: Well, first of all, if as I said, if it was Kirstin doing it, I'd say that she likes doing it. She loves music. You can tell she likes doing it. She likes doing music. She likes teaching people and I think I've learned a lot more in that class then I did before when I was in three, four months in education back in 2007 in here. So, aye, plus she can talk to the men as well. Not just that. I tell you I was writing a book. I actually asked Kirstin, I haven't done it, but I actually asked Kirstin if I wrote it down would she read it. And she says, "aye, no bother." She helped me write a song. She was still wanting to help me with that as well. And that was in the same subject.

INT: So do you think there's something special about music that's good or do you think it's Kirstin or just education in general?

Sean: Both the music and the teacher. It has a lot to do with the teaching skills as well, doesn't it?

INT: Yeah.

Sean: It has a lot to do with who's teaching the class. And how they teach it, I think. Aye, but it's the actual music itself and Kirstin because I've always liked music myself.

INT: Very good. I've got one more question because I want to ask you this. What do

you think it is about the music that makes it worthwhile?

Sean: I don't know. I can't explain it. I've just always loved music. Even when I was in my third year in secondary school, I picked music. Even when I'm sitting up in my cell, I'll sit and I'll, see just if I, a good beat comes on, I'll sit there and mc to it. I sit there and write mc's and I sit there and make songs as well. It's just a hobby.

INT: That's enjoyable?

Sean: Aye, I rather enjoy music. Aye.

INT: Great, thank you very much, indeed.

Interview with Matt/Music (file0013)

INT: I want to start by asking you if this music group was what you expected.

Matt: Eh, no.

INT: No. It was different. How was it the same? How was it different?

Matt: Eh, it was the same because it was to do with music. But, um, it was different because...I don't know, man.

INT: (Laughs.)

Matt: (Laughs). I didn't expect to be playing on the guitar. You know, all through the lessons.

INT: So, you didn't imagine you would be playing guitar? So would you say it was better than you expected or worse than you expected? Or, about the same.

Matt: Just different.

INT: Just different. Okay. Was it similar to any music lessons you've had before?

Matt: Uh, in school.

INT: In school. It was similar?

Matt: Yeah.

INT: What did you think generally of the music sessions?

Matt: It was good. We focused on one point instead of moving to different things so you don't really learn anything.

INT: Right. Good focus. So, what do you think you learned? What were you focusing on?

Matt: Playing guitar on it. Bass guitar. I learned a bit. I can't say I learned everything.

INT: You learned to play...

Matt: Bass.

INT: Did you say guitar or bass guitar or both?

Matt: Bass guitar.

INT: Bass guitar.

Matt: I learned to play, like, almost the basics.

INT: Almost the basics. Good. So, you never played before?

Matt: No.

INT: Would you recommend these sessions to any other guys?

Matt: Yeah.

INT: And have you already recommended them to anyone?

Matt: Yeah

INT: Yeah. How do you think this music class compares to any other music classes or training you've done?

Matt: How does this compare to it?

INT: Yeah.

Matt: I don't, man. It's like. I prefer them to be longer than other classes.

INT: You prefer it to be longer. To carry on?

Matt: Yeah. Cause then I think you can get something from it.

INT: Right. If you could change anything about a class what would you change? Say it was to run again as a project.

Matt: Probably more instruments and more opportunity to play it.

INT: Okay. I'm writing notes as well because I don't trust that (points to recorder). Do you think you'll carry on playing an instrument after this is finished?

Matt: Um, I'm not going to lie. So, no.

INT: You don't think so. Why not?

Matt: Time. I don't think I'll have time.

INT: Okay. Do you think having music classes can help manage your time inside?

Matt: Yeah, it gives you something to do so you're not doing the usual boring stuff.

INT: Was there anything about this project that was especially useful or important for you?

Matt: Yeah, it's getting to meet people that I wouldn't have met.

INT: I was going to ask you, do you feel like you worked mainly on your own or mainly in a group?

Matt: With the teacher. Not with the group. We did our own thing.

INT: Okay, so did you feel like part of the group?

Matt: Um, yeah.

INT: You did? And if you did, what helped you feel like part of the group?

Matt: Ugh, when we came together.

INT: When did you come together?

Matt: When we were recording the instruments and practicing.

INT: Record and practice. Did you already know any of the other guys?

Matt: One.

INT: One. And what did you think of the tutors, Kirstin and John?

Matt: Very good.

INT: Yeah. What did you think was...anything particular that was good about them?

Matt: About the lesson?

INT: About the tutors. Their style? Anything special or just generally good?

Matt: Fun to be around.

INT: Oh, that's cool. If this project was to run again, would you take part again?

Matt: Yeah.

INT: And is there anything you would like to say about the whole project that we can take note of incase we do it again?

Matt: Just, run for longer.

INT: Run for longer, yeah. And the other thing I wanted to ask you all, which is sort of my question, you know if you have to convince this sort of project to run to people who run things, for them to be convinced that it's worth it. How would you say it's actually worth it to do a project like this?

Matt: It's different. Not everyone wants to do the other things that are provided in the jail. Some people do like music and would like to focus on music.

INT: Yeah, that makes sense. And finally would you mind if we contact you again in about six months for another interview?

Matt: Yeah, that's alright.

INT: Great, thank you very much.

Interview with Ian/Art (file0015)

INT: First of all, you were doing art sessions. Is that right?

Ian: Aye.

INT: The main thing I want to ask is were they what you expected?

Ian: What do you mean? The teachers?

INT: Yeah. Just the actual project itself. The art that you were doing.

Ian: I thought I was coming up do stuff for my pete and stuff, my cell. Drawing and all that. They didn't tell us we were doing a sculpture and all that.

INT: Okay, so you thought it would be drawing.

Ian: Aye

INT: And instead it was sculpture?

Ian: Aye

INT: And was that good or not good?

Ian: I didn't really think I would at first, but then I started going in there and I enjoyed it. Knowing something that I was doing was going where a lot of people would see it.

INT: Yeah, great. So, in general, what did you think about the art sessions?

Ian: I thought they were quite good. It was a good laugh. You know what I mean? I met some new people. And bond with the staff, I suppose.

INT: And were they similar to any art lessons you had before?

Ian: No, really I've never been in any art. I've been a soldier since I was fifteen, so, huh.

INT: Okay.

Ian: I've never really done that.

INT: Haven't done that before. Would you recommend these art sessions to other prisoners?

Ian: Aye, definitely.

INT: And have you already recommended it to anyone?

Ian: Not as such, no. I wouldn't say I've recommended it. I've really just kept it to myself.

INT: Yeah. And how do you think this kind of project compares to any other educational or training session in the prison?

Ian: It's a way to relax and chill out. Even though it's education. You get to have fun. You're not bored or smashed, you know what I mean?

INT: Yeah. So if the project was to run again and you could change anything about the class, what would you change?

Ian: Nothing, really.

INT: Nothing. So do you think you'll continue with art?

Ian: Aye, definitely.

INT: And do you think that arts classes can help you manage your time in prison? (pause) Does it help in any way?

Ian: Aye, when you sit in your peter, your cell as youse call it, and draw and stuff. bodying up, you know what I mean.

INT: Do you think there's something special about art class or do you think it's just education in general?

Ian: Nah, it's completely different for education. Fair enough you're learning but it's no in the context your sitting there reading a book or something. You're actually sitting doing practical work, which a lot of people like instead of getting told or reading. They like to do practical, that's when they learn better.

INT: So was there anything about this project that was particularly useful or important to you?

Ian: I'd say in the morning when, what's her name, came in and done the speech and all that. How to talk and that. And then we did poems, talked about consequences and all that. Why you were here, what you done and all that, so. It was good, aye. It was good.

INT: Do you think that you've improved in any skills?

Ian: I have improved drawing wise and my speech. And just the whole creative side, I suppose.

INT: So when you were in the project, did you work more on your own or more as a group?

Ian: It was more on your own. But when you did work as a group it was good.

INT: Did you like the group?

Ian: Aye, a part from a couple of em that's just wee boys.

INT: Did you feel like part of the group? If you did, which you said you did, what helped you feel part of the group?

Ian: I just think intermingling with everybody. Aye, just talking, getting to know people. One of the boys in there is a boy I used to know years ago.

INT: You used to know him three years ago?

Ian: Nah, a few years ago.

INT: Oh, right.

Ian: I met him again and I didn't recognize him. He had to tell me who he was.

INT: That's what I was going to ask you next. Did you already know any of the other guys?

Ian: I did.

INT: So, was it just one you knew from before.

Ian: Just one, aye.

INT: And what did you think of the tutors?

Ian: Aye, brilliant. Definitely.

INT: Now you had two, is that right? You had Alice doing the art.

Ian: Alice doing the art.

INT: And then did you have someone else in as well?

Ian: I think it was Shona. Was her name Shona?

INT: Shona. And what was she doing?

Ian: Speech

INT: Speech. Finally, is there anything else you would like to say about the project, good or bad?

Ian: It was good definitely. I would encourage anybody to do it.

INT: So my last question is if this kind of class is going to continue we have to persuade people that it's worth it.

Ian: Definitely.

INT: How would you say it's worth it? How would you convince them? What makes it worth it.

Ian: You get to meet a couple of boys. After you do the project, you get to kick pack and do art. There's a prize at the end of it, if you know what I mean. A bonus at the end of it.

INT: So meeting people is one of those.

Ian: Aye, meeting people is one of those good things.

INT: May we contact you in six months time for another interview?

Ian: I think I'll be out.

INT: Thank you very much, indeed.

Interview with Rob/Art (file 0017)

INT: You were working with the art classes. Is that right?

Rob: Aye

INT: The main thing I want to ask is was it what you were expecting?

Rob: The art class?

INT: Mmm

Ron: To be honest I didn't know we were actually going to do the project. I just thought we were going to do art work and then they told us that we were doing that project. I wasn't really that bothered anyway.

INT: So was it...it wasn't better or worse?

Rob: It was alright, aye. Just the same.

INT: Okay, so in general what did you think of the sessions?

Rob: It was alright, aye.

INT: Were they similar to any other art classes you've had before?

Ron: No, not really. No.

INT: How were they different?

Rob: Cause the only other art classes I've done was in St. Mary's. You made pillow cases and all of that so it's like kind of the same but we're all making the same stuff. Being creative anyway.

INT: Oh, good. So, would you recommend art sessions to other prisoners?

Rob: Aye, it keeps you, keeps you calm.

INT: Yeah?

Rob: Aye.

INT: And have you already recommended the sessions to anyone?

Rob: Aye, I said to the other boys that are in the hall. I think they've been thinking about doing that class now anyway. Gets you out of your peter.

INT: So, how does this kind of project compare to any other education or training services you've done in the prison?

Rob: Not really, it doesn't because I've not really done anything else. This is the only thing I've done in here is art.

INT: Okay. If the project was to run again and you could change anything about the class, what would you change?

Rob: The times.

INT: Really?

Rob: Aye, because it's hard working in the morning, man. Having to get up that early.

INT: Is it eight thirty till twelve thirty?

Rob: Aye, but you have to get up at half seven or something, man.

INT: Times. Sounds like an artist to me.

Rob: Aye (laughs).

INT: Okay, do you think you'll continue with arts education after the class is over?

Rob: Eh, I'm out in five weeks so I doubt it.

INT: Okay, so you would in here but not outside?

Rob: Aye.

INT: Do you think that arts classes can help you manage your time in prison? Does it help in anyway?

SJ: Aye, it does. Obviously, it gets you out of your cell and that.

INT: Yeah.

Rob: Passes the day.

INT: Do you think there's something special about art or do you think there's something special about the tutors or just education in general?

Rob: It's just education in general because people, obviously most people that are in the jail need the education, man. We're not going to do it anywhere else. You're better off doing it while you're doing time and that. Doing that, aye.

INT: And was there anything about this project that was particularly useful or important to you?

Rob: The thing I'm doing right now. I'm doing something for my niece now. Aye, that's important. So she'll be happy with that.

INT: Do you think that you have improved in any skills?

Rob: Keeping calm.

INT: Yeah, good. And did you work more on your own or more as a group?

Rob: Eh, well, with the project thing we were doing I ken I... I don't know you're always doing it separate bit. Obviously, we were all in the same class but you're always just doing your separate bit.

INT: And did you like the group?

Rob: Aye, it's alright. Aye.

INT: And did you feel like part of the group?

Rob: Aye, aye.

INT: And if so, what helped you feel like part of the group?

Rob: Eh, that's a hard...just the way people treat you and that. They treat you all right.

INT: Yeah.

Rob: Aye. And the teachers too treat you with a bit of respect, which is the way half of the staff in this place treat you.

INT: Good. Did you already know any of the other men in the project?

Rob: Na.

INT: No. What did you think of the tutors?

Rob: Good, aye. Aye.

INT: And is there anything else you would like to say about your experience with the project, good or bad?

Rob: Not really, no.

INT: Okay.

Rob: It was good but I'll be glad to finish it.

INT: Was there any special way in which the tutors were good?

Rob: Just...I don't know, you're in a place like this man, the staff in your hall and that, if they treat you bad, if you come up here man they treat you with a bit of respect.

INT: Yeah

Rob: They talk alright to you, man.

INT: That's good. So if this kind of class is to continue, we have to persuade people that it's worth it. So I'm wondering what you say to convince someone, like, why is it worth it?

Rob: It will pass your time here quickly. It gets you out of your peter and you get to meet new people and do good stuff.

INT: Yep, brilliant. And may we contact you in six months time for another interview? Oh, you just said that you'll be

Rob: Aye, I'll be out.

INT: Great, that is everything.

Interview with John/Art (file 0017)

INT: Were you having art lessons? Is that right?

John: Yeah

INT: And were the art sessions what you were expecting?

John: No

INT: No. How were they different?

John: Don't know. I didn't know it was a project. I just thought it was a normal art class.

INT: Oh, okay. Yeah. And what about the actual art you were doing?

John: I didn't think it would be a big sculpture or anything.

INT: What did you think about that? Was it okay that you did a sculpture?

John: It was good, aye.

INT: It was good. Excellent. And in general what did you think of the sessions?

John: It was alright, aye.

INT: Yeah, alright? Were they similar to any art classes you've had before?

John: Aye, in school.

INT: Similar. Yeah. What was similar about them and what was different do you think?

John: Eh, I don't know. In school we did sculptures and all that as well.

INT: You did. With clay?

John: Yeah.

INT: Would you recommend these art sessions to other prisoners?

John: Aye.

INT: And have you already recommended them to anyone?

John: A couple people, yeah.

INT: Yeah. And how does this kind of project compare or these kind of sessions compare to other education or training sessions in the prison?

John: It's funnier.

INT: It's more fun, yeah. If the project was to run again and you could change anything about the class, what would it be?

John: Don't know. What do you mean like?

INT: Would you change anything about it?

John: No.

INT: No.

John: Just the writing bit at the start.

INT: Oh, yeah. Did you like the writing bit or you didn't?

John: Not really, no.

INT: Not so much. So get rid of the writing.

John: Mm hmm.

INT: Do you think you'll continue playing and making art after this is over?

John: What, the project?

INT: Yeah.

John: Aye, I'm staying on, yeah.

INT: Good. Um, what about after this class is over. Like, if you don't go to this class anymore, do you think you might continue then?

John: (Shakes head)

INT: Yeah. Um, do you think that art classes can help you manage your time in prison? Does it help in anyway?

John: Yeah, kind of.

INT: How?

John: You're making stuff for your family and stuff as well.

INT: Do you think that helps during your time here?

John: Aye, kind of. It would be better if you had more time in the week. More time slots.

INT: Yeah

John: Just cause its only once.

INT: More time would be better. Do you think there's something special about art that makes it good or do you think it's the tutors or is it just education in general?

John: Don't know.

INT: Not sure. Okay. Was there anything about this project that was particularly useful or important to you?

John: No

INT: Okay. Do you think you've improved in any skills?

John: Aye.

INT: Like what?

John: Just in like normal drawings and stuff.

INT: Drawing skills. Do you think that you worked more on your own or more with a group?

John: More with a group when we were doing the sculpture.

INT: Okay, so any of the sculpture was a group. And the rest of the time you more worked on your own?

John: Well, the writing part I did on my own.

INT: So writing more on your own but the art more as a group. Um, and did you like the group?

John: Mm hmm.

INT: And did you feel like part of the group? And if you did, what helped you feel like part of the group?

John: Don't know. At the start I was kind of like, shy and stuff but I started talking to people then.

INT: So, starting to talk to people really. Did you already know any of the people?

John: Um, no.

INT: No. And what did you think of the tutors?

John: They were good, aye.

INT: Was there anything in any particular way?

John: No.

INT: Is there anything else you would like to say about your experience of the project, either good or bad?

John: No.

INT: Now if this kind of class is to continue we have to convince people that it's worth it to carry on. So, I'm wondering what makes you think it's worth it. How would you describe to someone if they have to decide to carry on or not? If it's worth it?

John: Don't know. It keeps you, keeps the prisoners out of the cell and you can interact with others. Do your own stuff together. Don't know what else.

INT: Okay, good reasons. And may we contact you in six-months time for another interview?

John: (shakes head)

INT: Is that alright?

John: Yeah

INT: Great, thank you very much.

Interview with Chris/Art (file 0018)

INT: Now, I'd like to ask you some questions about this project.

Chris: (makes fart sounds to the recorder) Is that recording?

INT: That is recording. Yes, yes, congratulations.

Chris: (laughs) I'm innocent.

INT: So you were in the art lessons. Is that right?

Chris: Aye.

INT: Were the art lessons what you were expecting?

Chris: Ugh, nah, cause I was expecting we would just be able to draw things and basically just the art, but we were doing a big sculpture. It was alright but turned out to be quite good.

INT: Good, so it was better than you expected? Or, different?

Chris: Aye.

INT: Different.

Chris: Well, different, aye. Better.

INT: Good. In general what did you think of the art sessions?

Chris: Alright.

INT: Alright, yeah. And were they similar to any other art classes you've had before? Or, different?

Chris: Different.

INT: How were they different?

Chris: Cause the art class I was in, I actually wasn't really doing it. And that was boring in high school.

INT: Yeah. So you thought this was more interesting?

Chris: Aye

INT: Do you know why it was more interesting?

Chris: Cause instead of going in and trying to think what to do for that day you just have stuff to do. You ken you'll come up and you're going to be busy, eh. Doing

something.

INT: Yeah.

Chris: Instead of having to think about what to do.

IN: So would you recommend these art sessions to other prisoners?

Chris: Aye

INT: And have you already recommended them to anyone?

Chris: Nah

INT: No. And how do you think this kind of art session project compares to other education classes or training sessions in the prison?

Chris: It's all about teamwork, eh, really.

INT: Teamwork?

Chris : If you think of it, aye. Cause we all had a job making the (can't think of the word for cylinder. Expresses frustration) stones and people were putting the words in them and other people was having to paint them.

INT: Mm hmm

Chris: So basically we all had to work together to get it done.

INT: That's good. And is that different from any other classes?

Chris : Aye.

INT: Yep. And if the project was to run again, and you could change anything about the class, what would you change about the art sessions?

Chris: Eh, later in the afternoon.

INT: Afternoon. I don't know, these artists!

Chris: Eh?

INT: These artists! Do you think you'll continue the art after the class is over?

Chris : I would, aye, if I was allowed to do it.

INT: Yeah. And do you think that art classes can help you manage your time in prison?

Chris: Aye, it gives you something to do, eh.

INT: Yeah.

Chris : Passes your time.

INT: Yeah. Do you think there's something special about art or the tutors or just generally going to education?

Chris: Nah, art, I've always liked art. I've always liked drawing. I just like to draw sometimes.

INT: Yep.

Chris : I cannae paint.

INT: Have you tried painting?

Chris: Aye, I've tried painting and I cannae do it.

INT: Do you like it?

Chris: Do I like painting? I hate painting, I cannae do it. I try but, might as well try.

INT: Yeah, good, so do you prefer drawing?

Chris: Aye.

INT: Or sculpture?

Chris: I prefer drawing.

INT: Yep. So was the anything about this project that was particularly useful or important to you?

Chris: Eh, no, not really, just the fact that the sculpture we made is going to be put up in the visitors centre and it's going to be there for years to come. Hopefully, it's not just been a waste of time, eh.

INT: That's right they said that it's going to go in the...is there a new visiting room or something like that?

Chris: Aye, well, I was told it was going to go in the visit room we got just now.

INT: In that room.

Chris: In the back of the visit room we got just now so that people can look at it.

INT: That's good. So do you think that you have improved in any skills?

Chris: My painting has improved.

INT: Yeah

Chris: I still cannae paint. Still tried though, eh.

INT: That's good. Do you think you worked more on your own or more as a group?

Chris: As a group.

INT: And did you like the group?

Chris: Aye.

INT: And did you feel like part of the group?

Chris: Aye. Sometimes aye, it depends. Sometimes maybe when I would get up there in the morning and I would just sit there for the first twenty minutes not doing it and then I would start to do stuff.

INT: Okay, sort of wake-up time.

Chris: Aye. That's why we should do it in the afternoon.

INT: Right. You said you felt part of the group. What do you think made you feel part of the group?

Chris: What made me feel part of the group?

INT: Yeah. Was there anything?

Chris: What made me feel bad or good? Nah, just, I don't know, you working together to do the cylinders, eh? One person rolling all the clay, cutting into five pieces and giving us a bit each. Rolling em and doing it quickly, eh.

INT: Yeah

Chris: Job done.

INT: And what did you think of the tutors?

Chris: Alright, aye.

INT: They alright, yeah. Is there anything else that you liked to say about your experience with the project, either good or bad?

Chris: Eh, it wasn't a waste of time. It was good.

INT: Great. One final question, for this kind of class to continue, to be organized, people have to be convinced that it's worth it. So I was just wondering how would you say to someone, yeah, it's worth it. What would you say? How would you describe it?

Chris: What, if someone asked me about art?

INT: Yeah, so if someone was organizing these, what makes it worth it?

Chris: Aye, it's good, I don't know how they would time it. Basically, just have a good time, eh. It's worth it. If you don't pick it, it's your loss.

INT: Good, well, final question. May we contact you in six months time for another

interview?

Chris: No. (laughs) Aye.

INT: Was that yes or no? Was that yes?

Chris: Aye. I'll still be here.

INT: It wouldn't be all this.

Chris: Aye

INT: It might just be something like this.

Chris: Aye, I'll still be here.

INT: You will, okay. Well, thank you very much indeed.

Interview with Steven/Control (file 0019)

INT: Steven, I want to ask you about your education classes. About this project all together. So, what classes is it that you actually take in education?

Steven: Just English.

INT: And in general what do you think of the English classes?

Steven: It's good.

INT: Yeah. And why is it good?

Steven: I don't know. I just sort of think it's good.

INT: You just enjoy it. So, are the English classes similar to those you've had before?

Steven: In school?

INT: Yeah.

Steven: Kind of but not really cause I don't miss the essays and tests and that.

INT: In school you did essays and tests?

Steven: No, in here.

INT: In here you do essays and tests?

Steven: Aye

INT: Oh, but you didn't do those in school? Not so much?

Steven: Just reading books and copying things in school and all that.

INT: Okay. So which do you prefer?

Steven: This.

INT: Yeah. Okay, so would you recommend English classes to any other prisoners?

Steven: I do.

INT: You do? You already do, yeah? And how do you think the English classes compare to any other education or training classes that you've ever done in the prison?

Steven: I've done a lot. Been chunked out all of the things I've been in. Just been mucking about.

INT: Oh, okay. So you'd say these are the ones you've preferred?

Steven: (shakes head? no response)

INT: So, if you could change anything about your English classes what would you change?

Steven: Get food at breaks?

INT: Okay. What about the actual English classes?

Steven: Nothing.

INT: Nothing. Great. Okay, do you think you'll continue any kind of English education after these classes are over?

Steven: Aye.

INT: Yeah. And do you think your English classes can help you manage your time when your prison?

Steven: Aye, because for doing all my essays and like, studying for hours and that, and like, is like the more books I'm reading, it's like, the better I'm getting. When I've not got a telly for getting in trouble an that I read a lot of books so it does help.

INT: Yeah, good. So why do you think it helps? It passes the time or what?

Steven: Passes the time and get me a knowledge and an easier understanding of the books I'm reading.

INT: Great. So do you think there's something special about English, or is it your tutors, or is it just any kind of education?

Steven: I just like it. I just like English.

INT: You just like it. So, um, is there anything about English that's especially useful or important to you?

Steven: Basically, just what I basically just said really.

INT: Yeah, you just said that, you're right. So do you think that you're improving in any skills or during this ten weeks, let's say, when I saw you last, do you think you've improved on anything in your English class?

Steven: I wasn't in that class thing that youse doing the study on.

INT: No, I saw you ten weeks ago, didn't I? Yeah, but you have been going to English all that time?

Steven: Aye.

INT: Yeah, I just wondered if you thought that you'd improved in any English studies?

Steven: I don't know if I've improved in anything.

INT: Okay. So in your English class do you usually work more on your own or as a group?

Steven: My own.

INT: And do you feel part of the group?

Steven: Everyone does.

INT: And do you like the group?

Steven: Aye.

INT: So what makes you feel part of the group?

Steven: It's all people I know.

INT: Okay.

Steven: Get a good laugh and that.

INT: A good laugh. That's always good. And did you know any of them before you did your English classes with them?

Steven: Aye.

INT: How many would you say?

Steven: The class that's in there now? There's seven of em, five of em.

INT: You knew five out of seven. And what do you think of the tutors in your English class?

Steven: Katie, aye, she's good.

INT: And is there anything else you would like to say about your experience of this project? Like coming to me these two times? Either good or bad?

Steven: (shakes head?)

INT: No? Don't worry, it's all anonymous. If you want to say anything, you don't have to look at the recorder.

Steven: Hmm

INT: (laughs)

Steven: I hated the first time that I done that because I stuttered on the second picture. That's it.

INT: Okay. Most people do that. It's a really bizarre task.

Steven: I didn't this time though, eh?

INT: Yeah, you did well. Okay, so final question, if we need to persuade people that it's worth having English classes in here, what would you say to persuade them that it's worth it.

Steven: I just normally say it's good to come up and get a wee laugh with the boys an that. That's what I say to people. I don't tell em about work.

INT: Okay. (laughs). So final question is may we contact you in six months time for another interview?

Steven: Hmm...six-months, I could be busy. Aye.

INT: Is that alright? Thank you very much. That is everything. I'm going to turn this off.

Interview with Jamie/Control (file 0023)

INT: This is Jamie and we're on Thursday afternoon and you are our first guy this afternoon. So, did you say you were in the art class?

Jamie: Mm hmm.

INT: And have you been in the art class for these whole ten weeks as part of the sculpture project?

Jamie: Nah, just in normal art classes.

INT: The normal art classes. Okay. And do you take any other education classes?

Jamie: Yeah, I do English. Just started that again cause I finished a violence course, so.

INT: Okay.

Jamie: So, just started that again.

INT: And have you been in all of these classes or the English class and the art class since I saw you last time?

Jamie: Aye.

INT: You did the whole time. Okay. So, what I want to ask you first is the...let's talk about both the art and the education and the English class that you're in. You just talk about whichever one each time you want to talk about.

Jamie: Aye.

INT: Are they, um, what you were expecting when you first came to education? Or, are they different from what you were expecting?

Jamie: Obviously, no it's not. The teachers are more laid back and that. But, eh, I've been in here before so I know what to expect. It wasn't fair from what I did expect. It was alright. It was Laid back and stuff.

INT: Laid back. Yeah. Is that laid back in both art and English?

Jamie: I'd say art's more laid back. English is more... I don't know how, art is more laid back than English, but. It's probably why I enjoy art better.

INT: You prefer the art class.

Jamie: Aye.

INT: Okay, and is that because you prefer art to English or just that class or that teacher.

Jamie: Nah, it's because I prefer art than English.

INT: In general, what do you think of the art lessons and of the English lessons?

Jamie: The lessons are alright. Whatever you need to ask they'll give you help with. She'll stop anything, they'll give you help, so.

INT: And are they similar to the art or English lessons that you've had at school? Or anywhere else?

Jamie: Well, they're similar in the ways that the teachers, it's different obviously in here when you're in the jail and that. And obviously it's not It's the same as school because it was strict and everything at school. It's similar in ways, aye, it's similar in how they teach and stuff.

INT: Would you recommend arts or English to other prisoners?

Jamie: Aye, definitely.

INT: And have you already recommended it?

Jamie: I've said to my pals and that. It's my pal in art and I've said to them about English as well, so.

INT: Yeah, and why would you recommend it?

Jamie: Because it's good for them. They need to get their education. They've not got their

education. They need to get as much qualifications and that as they can before they get out.

INT: And how do you think this kind of education, does it compare to any other kind of training like the violence training or any other kind of training?

Jamie: The violence course, it concentrates, it's more challenging the violence course because it's challenging your beliefs and your attitudes towards certain things in life and how you go about things. It's different cause they have normal teachers the people that take the art classes, psychologists and officers from the jail, so it's different in that way.

INT: Okay, so they're quite different.

Jamie: Aye.

INT: Um, if you could change anything about the arts classes or the English classes, what would you change?

Jamie: I don't know really. I wouldn't say there is much you really could change in them. It's an English and Art class, what do you want? If you don't want to come down here to work, don't come down.

INT: Do you think that you'll continue with education after these classes are over?

Jamie: I don't really know.

INT: Or arts or English?

Jamie: I'll stay with them until I do my highers and then leave it. I don't know what I'll do. If I go and do a Maters or whatever. I'd like to go and do that. But, I'll wait and see what happens when the time comes.

INT: And do you think that you might carry on with the art?

Jamie: Uh, that class, I'll be in that class until I'm through here, aye.

INT: Yeah, so do you think that arts and education classes can help you manage your time in prison?

Jamie: Aye, they can. It breaks down your time and gets you away from your cell and that, so. It can help you, aye.

INT: And do you think there's something special about art or something special about English or do you think it's just generally the teachers or just generally education that's good?

Jamie: I don't really know. They're better one to one than normal teachers are. They know how to control the environment and things like that. So, it's different in that way. Like in school you would get people shouting at you and you would be under pressure to do stuff. But they take their time and stuff so they help you out more.

INT: So, is there anything particularly about art or English that you feel is useful or important to you?

Jamie: I think it helps me, it cheers me up and that. It gets me out of my cell. I know that by doing that it could help me when I get out as well.

INT: Yeah. Do you think that you've improved in any skills in the classes?

Jamie: I don't know about art but, eh, I don't think I've maybe improved in English but I think I'm getting back what I had at school. Cause obviously you need to be doing it to get it.

INT: Good, so in English and in Art, do you work more on your own or in a group?

Jamie: Really, I just do what I'm asked to do. People obviously, if people have been in for longer they're on different things. The teacher can't really sit down with a group and go, "Right, this is what I want you to do." because there's different things that we're getting done. But, in the class when I was in was three boys, she was helping them and that but she would help me enough. Obviously it was easier for her because the three of them were on the same thing and she could write it up on the board and stuff, know what I mean?

INT: Yeah, so it's usually on your own?

Jamie: Aye, aye.

INT: Do you like the groups that you're in?

Jamie: Aye, the boys that's in them's alright. Just normal boys, you know what I mean? I don't judge people by what their criminal record is. I take em at face value.

INT: And do you feel like part of the group when you're in those classes?

Jamie: Aye, aye.

INT: And if you do, is there anything that helps you feel part of the group?

Jamie: I'm just me. I think I'm an alright person to get on with. I'm not shy. I'll just speak to people, I'm alright that way. I'm outgoing, so.

INT: Did you know any of the other guys in the classes before you joined them?

Jamie : Eh, in fact I knew one person in the English class and eh, but that was only because I done the violence course with em. And I know one person in, eh, art class.

INT: Right, okay, one in each. And what do you think of the tutors?

Jamie: The teachers? Aye, I think they're good.

INT: Yeah

Jamie : Yeah, I think they're a right good help.

INT: And why do you say that?

Jamie: Because they know what they're talking about. It's not as if they don't know what they're doing and that. They'll help you but they won't actually give you the answers. They help you find a way to look at things, a better way to look at things as well.

INT: Is there anything that you'd like to say about this project? Your experience from last time and now. Good or bad?

Jamie: I think it's good. I find it fun to be honest with you. Usually with someone you would expect, the first time I walked in here I just expected it to work and it would be boring. It's actually quite a good laugh. It's something that even if you would do longer, if it was longer, I would be willing to do it because it's quite fun. It's alright in that way. It's good, it helps you and all, like your spelling and that. I need improvement in that, so.

INT: Okay. One thing that I'm asking people is, you know, all this kind of work has to be organized, you know, people decide whether to run classes or not. And they have to know if it's worth it or not. So, if you had to convince someone that it is worth it, what would you say to someone who is organizing this kind of thing?

Jamie: Well I would just like, I'd ask them, I'd tell them, What do you mean like?

INT: To take what?

Jamie : Organize?

INT: Yeah, so like, why is it worth running education classes?

Jamie : Obviously, because it's helping young criminals maybe find a better way, man. It's giving them different options in their life, man. It can help them further down the line. End of the day, if any of these boys didn't want, they weren't forced to come here so they're obviously wanting to learn this. If there's nothing to learn, what are they going to do? They're going to be stuck on the other end and that's been the story of most of these boys' lives. We deserve that opportunity.

INT: Brilliant, thank you very much.

Jamie : No bother.

INT: May we contact you in six-months time for another interview?

Jamie : Aye, aye.

INT: Thank you very much.

Jamie : Aye, no bother.

INT: Cheers, I'll switch that off.

Interview with Euan/Control (file 0024)

INT: This is Euan, Thursday afternoon. Do you come to any classes in education?

Euan: No

INT: Have you ever before?

Euan: Yes.

INT: Which ones were they?

Euan: I went to Maths and History.

INT: And in general what did you think of the Maths and history sessions?

Euan: I thought they were alright but you've got to wait for so long, see, before you could get a certificate. It's suppose to take six weeks and I'm still waiting on mines. I've passed a few things and I'm still waiting on certificates and that was last year, I think, I was doing education.

INT: So what does that mean? You took the test and you passed, but you never got the certificate? Do you think you'll still get it?

Euan: I don't know.

INT: You don't know.

Euan: I don't know. They say it takes six weeks but it's been way more than six weeks.

INT: And have you asked anyone about it?

Euan: (shakes head no)

INT: No

Euan: No.

INT: And is that what stopped you coming back to any other education classes?

Euan: Well, not really, I got a work party and I just kept on going to that every day.

INT: Okay. Tell me what a work party is.

Euan: It's where you work every single day. You go, I was at the gardens, you go in the morning and then in the afternoon.

INT: So, you prefer that?

Euan: Monday through Friday, that was good. You get wages.

INT: Why did you say you have to go? Oh, because you get wages.

Euan: Aye, you get paid for it.

INT: Any other reason?

Euan: I'd like to work for the council once I get out and that's sort of a way to get experience.

INT: That's good. I'm taking notes because sometimes that doesn't work.

Euan: Aye.

INT: I'm doing both at the same time. So, would you recommend education to anyone else.

Euan: Aye, definitely.

INT: You would, even though you don't come now.

Euan: I never had any qualifications when I was at school because of behavior. I wasn't a good boy. But at least in here you've got the chance to go and do that. I stuck in at school, I done everything but I was kicked out before I was able to sit my exams, so.

INT: Okay.

Euan: But at least in here it gives you the chance to get qualifications.

INT: Have you ever recommended it to anyone?

Euan: I have, aye.

INT: So how do you think education, you've already told me this a bit, but how do you think the classes here compare to any other training in the prison or, like you say, a work party?

Euan: Education gets you your standard grades or whatever it is that you're needing in that sense. Where as the work parties get you experience.

INT: Okay, that's a good distinction. So, if you think back to your, well, let's think about your work stuff that you do then. Instead of talking about math and history, we'll talk about the work part that you do. Have you recommended your work party to other people?

Euan: Aye, a few, just a few of my pals, see, just to get them down beside me. It's not for any reason.

INT: For your pals. That makes sense. Is there anything that you would change about the way the work party works or what it is?

Euan: I would like to be doing more outside stuff like building fences or cutting grass, where as it's just crushing up cardboard and emptying bins all the time.

INT: Right.

INT: So, again you've already answered this question, you think you will continue with that kind of work outside?

Euan: Aye, definitely.

INT: Okay, that's good. Do you think that either education or work party or training can help you manage your time while in prison?

Euan: Definitely, definitely.

INT: In what way?

Euan: It gives you, it keeps other things from going on your mind, it keeps stuff off your mind and it's there for help, it's there to help you for when you get back out in the community. It's good. It does the trick.

INT: And do you think there's something special about Maths or about History or about the kind of outdoors work that you're doing that's important or is it just generally sort of getting out of your cell for a bit or meeting?

Euan: Well, to start off with it was just to kind of to get out of the cell. But, once you get in here you start thinking, "Well, I could do this when I get out." I could keep on.

INT: Carry it on outside.

Euan: Aye, definitely.

INT: That's a really important link that what you do here leads on to what happens outside. I want to ask you if there is anything about this kind of work that is particularly useful or important to you. So, you've suggested that it's in order to look afterwards, what you might do afterwards. Is there any other reason or is that the main thing?

Euan: It's just...I think that I would like to work for the council just because I've no standard grades or education, see I've got none of that. So, I think it be easier to go and get a job with the council, which I would enjoy doing anyway.

INT: Yeah, that makes sense. So, do you think that you've improved in any skills during this training or the job work, the outside work party?

Euan: Well, I was on the top wage actually. I was actually one of the main guys. I was the one showing people how to use the machines and stuff like that.

INT: Are you still doing that now?

Euan: No. I'm not at that job anymore. I'm pass-man in the hall now, but that's just for the last week.

INT: Okay, so you're still doing the work party.

Euan: Aye, I'm still on a work party but it's just in the halls.

INT: Okay, it changes. So you got in the halls. So the skills that you've improved at, you think that you improved in skills because you actually got to the point where you were showing other people how to use the machines.

Euan: Aye, aye.

INT: In that kind of work, do you usually work on your own or usually as part of a group?

Euan: It's usually part of the group.

INT: Okay and is it usually the same group or different groups?

Euan: Different, sometimes different.

INT: And do you usually like the groups?

Euan: You've got to get on. It's the jail. You've got to just keep at it. If you don't like somebody then you don't talk with them.

INT: So, you manage. Just get on with it.

Euan: Aye, aye.

INT: Do you ever feel like part of the group?

Euan: Aye, aye.

INT: And if you do, what makes you feel part of the group?

Euan: Just people asking you, what to do, and you could answer back to them and tell them what to do and give advice and then they come and speak to you and then you make friends.

INT: That's a good point. So, in most of the work parties you've been in, have you already known the other men in the project already before you got in there or do you usually meet them when your there?

Euan: I usually meet them when I'm there.

INT: And what do you think of the people that actually run the work parties? Are they like teachers and tutors?

Euan: Aye, aye.

INT: What do you think of them?

Euan: Hmm... (laughs a bit)

INT: This is anonymous by the way.

Euan: They've got their up and downs. There's one of them that was okay and there was one of them that was a bit biased. One of them that just did not let you do anything at all. No leeway.

INT: So you don't really go to those things to be with them necessarily.

Euan: No

INT: You go for the actual experience. In terms of this project, I just want to say, is there anything else you would like to say about your experience of this, good or bad?

Euan: I thought it was brilliant.

INT: You enjoyed it?

Euan: Aye, definitely. It was well good.

INT: You did very well.

Euan: I've enjoyed meeting youse and I've enjoyed helping.

INT: Good, thank you very much. There's one thing I want to ask you before you go, which is, obviously this kind of work, like education in prisons and training and work parties and all that stuff, it needs to be organized and that kind of thing. So, it has to be convinced that it's worthwhile. So how would you convince people that it is worthwhile?

Euan: I've been there. Every morning, like I say, when I first started to get up, it was a case of just getting out of bed just to get out of the cell for a wee while. Once I started going I realized if I can do this in here then I'd be able to do this out there. So, I'd be able to work. Something to do. Maybe teach somebody else the stuff that I know.

INT: That's really well put.

Euan: I'm definitely not planning coming back here anyway.

INT: Good. So, final question, may we contact you in six months time for another interview?

Euan: You may. But, I won't be here. I'm out in seven weeks.

INT: Will you? Good. Well, good luck with the council job.

Euan: Thank you.

Interview with Gary/Control (file 0025)

INT: This is Gary on a Thursday and you're the third person this afternoon. I'd just like to ask you, are you taking any education classes at the moment?

Gary: I do craft and that's it.

INT: Arts and craft. Is it craft or art?

Gary: Just craft?

INT: Craft. And is that here up in education?

Gary: Aye.

INT: And how long have you been doing that for? Is it the whole project we've been in just now?

Gary: No. I did do it when I first got sentenced but I stopped and then I've started again in the last month or something.

INT: Okay. And is it, um, is it what you expected of the crafts session?

Gary: Yeah.

INT: It is. What happens in them?

Gary: We just go in and you draw pictures and stuff like that for your family outside. You can draw stuff for your family or just draw something you like.

INT: Yeah. So what do you think of the sessions? The craft sessions?

Gary: They're good.

INT: You enjoy them.

Gary: Aye.

INT: And are they similar, have you ever had any craft sessions before you came here, like in school?

Gary: Aye, in school. Aye.

INT: Are they similar or are they different?

Gary: They're different, I think.

INT: How are they different?

Gary: Cause in school and that you get tests and that. You get tests to draw stuff an that.

INT: Yeah.

Gary: But in here, you don't, you just do what you want. Draw what you want.

INT: So would you recommend craft sessions to anyone else?

Gary: Aye.

INT: And have you ever recommended craft sessions to anyone else?

Gary: Aye, to some of my pals and that.

INT: Yeah. So how do you think craft sessions compare to any other kind of education sessions or training sessions in the prison?

Gary: Cause craft you get better fun than in English and that.

INT: More fun.

Gary: Instead of just sitting spelling and that.

INT: And if you could change anything about the craft classes, would you change anything?

Gary: Nah, I like em.

INT: You like them. How often do you go?

Gary: Every Monday afternoon.

INT: So do you think you'll continue with craft after you finish the classes?

Gary: (shakes head yes)

INT: You do.

Gary: Aye.

INT: How do you think you'll continue?

Gary: Just keep at it.

INT: Just by yourself.

Gary: Something to do, you know?

INT: Yeah. Do you think that going to craft classes can help you manage your time when you're in prison?

Gary: Aye, it's something to do. It passes the time so you're not sitting bored or anything.

INT: So you think it helps.

Gary: Mm hmm.

INT: And do you think there's something special about craft that helps or do you think it's any kind of education project or do you think it's the teachers?

Gary: I guess just taking part in any kind of education would probably help.

INT: So is there anything special about craft that you find particularly useful or particularly important to you?

Gary: Not really, just cause I like it.

INT: Yeah.

Gary: I like doing it.

INT: Do you think you've improved in any of these skills?

Gary: Mm hmm.

INT: Yeah

Gary: When I first did it I always used to ask the teacher for help but I don't really do that anymore.

INT: Yeah.

Gary: I usually do it in my cell.

INT: And do you tend to work more on your own or more as a group.

Gary: On my own.

INT: On your own. And do you like the group, the rest of the group?

Gary: Mm hmm.

INT: It's alright.

Gary: Yeah, they're alright.

INT: And do you feel like you're part of the group?

Gary: Mm hmm

INT: Yeah. So what makes you feel like you're part of the group?

Gary: Cause we get on and talk. We talk in the group but we're doing work.

INT: So you're talking as well as doing the actual work?

Gary: Aye

INT: Yeah. And did you already know some of the other men in craft before you joined?

Gary: Mm hmm

INT: How many do you think?

Gary: About three of them or something.

INT: Oh. How many are there in the class?

Gary: Eight.

INT: Okay. And what do you think of the tutor?

Gary: Aye, brand new.

INT: Good?

Gary: Aye

INT: What do you think is good about her?

Gary: She help you, no bother. She just helps you no bother when you get stuck.

INT: Is there anything else you would like to say just about this project? Good or bad, it's completely anonymous so you can say anything you like.

Gary: It's quite hard for us. I think it's hard. Some of it's confusing. So it is.

INT: And what about craft in general. Anything you'd like, that you feel about craft, that's anything special?

Gary: No

INT: So my final question really is for things like craft to go on in prisons, people have to organize it and they have to know it's worthwhile and I wonder what you would say to someone to convince them, yes it's worth it.

Gary: It is worth it because it passes your time. It's something to occupy yourself with.

INT: Yeah

Gary: You can draw stuff for people outside and that.

INT: Yeah. Something to give away?

Gary: Mm hmm.

INT: Okay, so finally, would you mind in six-months time, we invited you for another interview?

Gary: No.

INT: Is that okay?

Gary: That's alright, yeah.

INT: Brilliant, that's everything.

Interview with David/Control (file 0026)

INT: This is David on the 12th of March. I'd just like to ask you about the project. Are you taking any education classes?

David: Not right now. Independent living and plumbing. I was doing English but I'm not doing it just now.

INT: Is there a reason for that?

David: I just, I signed off it because I wanted football and all that. I was going to join an IT class but I'm just too busy.

INT: You've got quite a lot on?

David: Aye.

INT: Okay.

David: In Independent living and all that.

INT: Is that every day?

David: Well, I'm in plumbing every day and when I'm not in there I'm in the cooking class.

INT: Yeah

David: Just helping out and stuff.

INT: Very good.

(Officer comes in and says it is time to go).

INT: Alright. Okay. Cheers.

David: No bother.

INT: Thanks very much for your help. Careful there. Cheers, mate.

B.10 Tutor Interview Transcripts

Polmont Project

Interview with Alice McFarlane

INT: So, my first question is what did the classes actually involve? Can you describe them? What actually happened in this project?

AM: The main part of the project was to get as far as we could with this sculpture. That is hopefully going to be sited in the visit hall.

INT: Oh, yeah. I'm going to make notes as well cause that sometimes fails.

AM: The sculpture is going to be made of ceramic and metal. The metal really is just the framework to hold the ceramic. It's called *Amarite or Amarang*? It's going to have text on cylinders, revolving cylinders that people can turn round. And it's really about choices, right and wrong choices and consequences. So it's kind of separated into

three parts: bad choices, good choices and a bit in the middle that's gray, which is probably bigger than the rest. And the guys have been coming up with the text to go on the cylinders. Single words mostly. They've had quite a bit of discussion about what these choices are; if a word is good or bad or what it could lead to. Without any encouragement at all they were really keen to get into all that. Having said, "This is a load of rubbish", to start with, you know. "The sculpture will be great, aye, we think the sculpture will be good. But all this writing stuff is a load of rubbish." And, "nobody will look at that", but they did get into it without us really having to do a lot of pushing. But, Lorna was fantastic on that.

INT: Oh, that's right. Loran was doing a literacy thing

AM: Lorna

-----Recorder cut out-----

Interview with Alice McFarlane Cont.

INT: Let's do this again. Hopefully it will carry on. It's plugged in now. It's switched on. Okay, so you just described all the classes and what was involved. And we talked about the literacy aspect of the project as well. And how much that was apart of it. And I was about to ask you if you think it wasn't just an art project then, it was sort of an arts and literacy project. Would you say?

AM: Um, yeah, it kind of steered that way in the end. But, It wasn't really planned.

INT: Yeah.

AM: I think that was a bit of chance that just kinda happened. In normal art classes the guys are, I think they relax pretty quickly and get into it, you know once they've been in a while. They do chat and discuss things.

INT: Mm hmm

AM: Which I think is a good thing about art classes. And they kind of work together. I don't know, they just chill out. They find that it's not actually very scary in the art class, you know? That's kind of a safe place to be. So it is amazing the difference from when they first come in to you know once they're settled as part of the class. If you get a whole new class it takes a wee while for that to happen. If the majority of the people have been in the class before, then people blend in quite quickly; they go with what's happening there. A whole new class takes, you know, a couple of weeks sometimes to settle down. But there's always talking and discussions and things in art class.

INT: Okay. So it was different from normal but not vastly different from normal?

AM: Um, I think it was different in that the subjects, you know, were there to be discussed. And things had to be discussed. They didn't have a choice in that, really, because that was part of the project was to decide where things are going and what's good and what's bad and what happens. So there was more of it.

INT: Right.

AM: And it was more structured, where as it's just random normally.

INT: So do you have a preference to either time?

AM: Ugh, I kind of like this with a mission, an aim, you know, somewhere where we were going with it. I did like this. In prison it's a bit difficult to bring it all off because they're so, you can't just order things in. It's all a bit difficult. You have to fit in with lots of other things. That is a problem. But, it can be overcome. It just takes time.

INT: Another question I was going to ask you before that went out, which I think you brought up, which is what you learned from the project, which I thought was quite interesting.

AM: Um, somewhere at the time I was saying things like that. I certainly learned quite a bit from Lorna, I think. Just watching her style of teaching. And how she managed to sneak in what she wanted without them really realizing what they were doing. And I think I could be, I could do something like that as well to get them to actually come up with original work. Um, without them realizing, without it scaring them off. And without it looking too much like what they did at school where it was kind of forced on them.

INT: Yeah.

AM: They don't like any kind of forcing.

INT: Right.

AM: I think they, you know, just kick against that when they think they're being forced or made to do something.

INT: Yeah, I can see that. What were your aims during the art sessions? Were they different to your normal aims in art lessons?

AM: Um, it wasn't that we were going towards trying to go towards trying to get to a, we knew we couldn't finish it, to get to a stage where we had something to see. We didn't quite reach that. The guys don't seem worried about that at all. They don't seem disappointed. They're just quite happy when I tell them, this is what's happened so far and they don't seem worried about that. Although they are keen to have their names on the finished piece. They want to have some recognition for it.

INT: Yeah

AM: And they are keen to see it. So some of them will. I think I drifted right off the question there.

INT: Oh, no, no. I didn't notice it. But, you're right; I'm looking back at it now. Where were your aims different to normal? What were your aims and were they different to normal?

AM: I think my aim was to come up with something interesting that the guys could get into. And something that had enough parts in it that they could do on their own. That was quite hard for me as well. Because it was something that I thought was going to be a nice, good-looking sculpture. It's quite hard for me to let somebody else

get their hands on it. And do their own thing on it. You know, because I'm a bit of a control freak. In my own work, I certainly don't want anybody else mingling among it. It's quite hard to hand it over to them but that probably helped me as well, actually, to relax about that. But that's the way they're going to stamp it. It might not be how I would do it but, hey, it's theirs. So, I did probably learn that. It was different in that normally in an art class I don't have a class of guys all working on the same thing. In fact I don't ever remember doing that.

INT: I see, so usually they work individually.

INT: They usually do their own thing cause they can't agree what they want to do anyway. They also want to own it when it's finished. They don't want somebody else having it. They're not even that keen for it to be here. I think that was clear from the start of this project and they were okay with that. You know, that was fine. But if I'm asking them to, you know, make canvases maybe to hang out here, there are a few guys who are up for that, most of them want to be taking away what they are doing.

INT: Yeah, send to people or...

AM: Yeah and they certainly don't think they owe the prison anything. And I can understand that. They're made to be here so when it comes to mess making and destroying, anything like that, no worries about that because they don't want to be here, you know, in prison. They choose to be in an art class. But, they don't choose to be in prison. So I think that's part of this acting like kids, just messing up and not at all worried that they've just made a mess or destroyed something.

INT: People sometimes talk about product vs. process. So in a class like this, are you focused more on the final product? Or are you more focused on the process and it doesn't really matter what the product is?

AM: For me it probably more about the process. For them it's the product.

INT: Right.

AM: And they would be quite happy if I sat and did it for them.

INT: Okay. Right, okay, that makes sense.

AM: They're not the slightest bit worried about the process really. You do have to sneak that in.

INT: What's your interest in the process? What might you try to introduce into the process?

Am: Um, really I just hear what they want in the end and then find a way that they can do it. I try to remember to let them do as much as possible. They are really chuffed when they realize, because nearly everybody that comes in says, "I can't do art. I can't draw. I can't do this. I can't paint." And it is a surprise for them when they learn they can do it. And they really think, even though their really, their kind of tracing and coloring in most of the time, they do get much better at using a brush. You know, most of them is like a mop when they start. And they get accurate and they get good finish. And they know how to mix the paint. But that all happens without them realizing and it is actually, quite often it's a sense of pride when I say, "Can you

remember what you were like when you first came in and the work you were doing?" (she imitates a guy being surprised) And they're all chuffed. Nearly every guy in here, when you praise them they're over the moon. They just lap up praise like, like children.

INT: Yeah, I've been noticing that. So how did you think the classes went? Did they go as you expected them to go? Or were they different to what you expected?

AM: Um, I don't know if I knew what to expect. Cause it was kind of brand new. I was happy with the way it went and certainly happy when the group of boys first came in, some were you know pretty negative and not very inspired and they all got up and going in the end. And every day that we've had a session, they're certainly been parts of the sessions when we think this is really working, this is good. And sometimes they were really focused and really into it.

INT: I was going to ask what does that mean if it's working? Like focused?

AM: Yeah. They're not messing about?

INT: Enthusiastic.

AM: They're enthusiastic.

INT: And not messing about? (AM laughs) No, I'm interested if that's how you judge, you know.

AM: I suppose so. I'm not very good at analyzing.

INT: Sorry. That's my job. Don't worry. (Both laugh)

AM: I just bumble along. No, I suppose if I'm not getting things lugged across the room I think, "this is good."

INT: Yeah, well, absolutely. Krikey. So how did you think the men responded to the project? Do you think their attitude or behaviour or skills, or all three, or none appeared to change at all throughout the project?

AM: Um, their attitudes certainly changed and that happens with every class when they come in. The attitude changes. Eh, some of the guys I was quite surprised that they stuck it; they stayed with it. They wanted to be there and they actually started to take part. One guy in particular didn't want anything to do with it when he first came. And two of them were pretty well saying, "This is shite." One in particular didn't want to get his hands dirty. He said the clay was disgusting and dirty. And we really weren't finding anything that he wanted to do. And I thought that maybe he couldn't write to start with. Maybe he was embarrassed by that. He can write perfectly well. That wasn't the problem at all. With Lorna he was really not wanting to pick up a pen and not wanting to get going. But, he did. And he's been there. I think he hasn't missed a session. He hasn't turned into somebody you want to take home for your daughter but you know, his attitude has changed and he certainly took part in the end.

INT: So, would you say behaviour changed as well then along those lines?

AM: Yes, I'm not clear when it's changed his behaviour in everything he's in or

anything like that at all. But just in the classes his behaviour has changed. He can still be an irritating pain in the butt but he's a whole lot better than he was. And I'm sure that's me getting more used to him as well.

INT: Okay, so partly just getting used to each other, yeah.

AM: Yeah, I'm used to what makes him...he quite likes to wind people up. To tease you or to confront you. And I suppose maybe you learn not to trigger that off? I don't know. So I don't know what comes from who but you do kind of blend together after a while. And you get the best out of them after they've been around a wee while.

INT: Do you think that art lessons are valuable to prisoners?

AM: Definitely. Yes.

INT: Why?

AM: Well, a lot of that is for the reasons that we've been talking about. I think I've heard somebody call them soft skills. It definitely develops that kind of thing. People communicating together without swearing all the time or being nasty to each other. And even if they are teasing after a while it seems to be...the kind of teasing that we do in the classroom, it's not cruel. Again, I don't know if it's just a difference in my class after they've been in a wee while or if there's any difference in them long term, I have no idea. But you do see a difference in guys that have been in.

INT: What's the difference you see?

AM: They seem to become more civilized. They're not so aggressive and not so negative. And they come in and want to settle down and they certainly focus and get quite passionately involved in what they're doing. And care about what they're doing.

INT: Do you think that's something, is there something special to art to what's going on? Or, is it special to you or is it special to education generally?

AM: Well, I think there would be other subjects that are the same. But it's because it's not an academic subject. And there's something about art that prisoners, they want to be known as an artist. Or they seem to hold art in quite high esteem.

INT: Really?

AM: Not high art, I don't think. It depends what it is. But they are impressed. And they really want to show off what they've done to other people. You know the others say, "Oh, that's mintage. That's great." They praise each other. And they do seem to care about that at their own level of art. That's the same for every, you know, I'm a potter, and when I was rubbish at pottery I thought I was great. I think with whatever level you're at, you're quite impressed with what you're doing. And that's the way it is. Which is a very nice happy coincidence. That's the way things are.

INT: Yeah, especially when you create it yourself.

AM: Yeah, when I look back at what I was making and I think of the feelings I had when I made it and I thought I was the bees knees. Now I think, "Did I make that thing?" (INT laughs) You know, why couldn't I see that that was wrong with it? But

when you're there and that's where you are, you're chuffed with it. And you're chuffed when other people say, "That's great." And I think it leads them into the learning centre. Into other...

INT: Have you seen that happen?

AM: Well, most people start off in an art class, I think.

INT: Do they?

AM: I think so. I'm not sure about the numbers. But they certainly see that it's not that scary up here after all once they're up. And then the people here can encourage them. Why don't you just take an English class? Or why don't you take this class? And that's not such a big step as when they're down in the hall, they've never been up here, it's easier to say, yes I'll put myself up for an arts class then yeah, I'll for English or Maths.

INT: Right, It's a start.

A: It's kind of an easy way into the learning centre. And then people here can swoop on them (both AM & INT laugh).

INT: That's good. Do you think your method of teaching is special or different in any way to standard art teaching? Do you need to alter it in any way because of the prison situation?

AM: Yeah, they don't like teachers. They don't like authority. And they don't like anybody lording over them. If you try to do that, you lose them or there's no way you're going to win with them. We've got the power to put them out, to say this is the rule, you can't enforce it in a way and you get nothing from them. They come up against it. You've had it. You've lost them. So, you have to kind of condole them. Have a laugh with them. Tease them on a certain level.

INT: A few of them mentioned that they like to come and have a laugh, actually.

AM: They do. They do. And I think I try to keep the discipline as out of sight as possible. I mean there has to be some sort of control but if they want to please me and want to, you know, want everything to be nice then that helps. Rather than saying, you will do this because I'm the boss and I've got the ropes.

INT: And what about the actual, you know, the kind of artwork that you're doing or the way in which you're teaching it. Do you think that's different in any way?

AM: Yeah. As I said it's pretty low level. Although they don't realise that. And the subjects they choose constantly are quite bizarre. Gangsters and Scarface, Tu Pac and Winnie the Pooh and Metoyou teddies. It's a strange mix. But there are some things in between. Some new things crop up sometimes. But I gather up loads of stuff that's just rejected as shite right away. But they stick with those things and it's like extremes, you know. Extreme violence and extreme soppy teddies and stuff.

INT: But you see that in the choices in the artwork?

AM: Yeah, it's weird.

INT: That's interesting.

AM: Uh huh, and they're quite passionate about, you know, about getting the right color for Winnie the Pooh. In Barlinnie there was almost a fight over the color of Winnie the Pooh's jumper. (KO laughs). You know, Scotland's hardest fighting over Winnie the Pooh's jumper. They knew it was red. But the shade of red, the exact shade of red that it should be. It's strange the things that people find important.

INT: They care about it.

AM: Yeah, they do.

INT: Is there anything that you have to say about the project? Like in terms of how it went or what you thought about it or anything good or bad about it. The whole thing. Like if it was to happen again. What would you do the same? What would you do differently? What would you want other people to do the same or do differently?

AM: It was quite rushed because we thought, I don't know, the idea came, I think maybe separately from Kirstin saying, "I want to do a project." I thought that would be quite good for that project. So, the money wasn't in place. The things we needed to use. The materials weren't in place. So that was a bit of shame that wasn't all there so we could crack on. We did actually crack on with the clay. That arrived on the morning that we were starting to use the clay and that was a bit last minute. It certainly hasn't been a total disaster but it could've been better if we had all these things, the metal work in place for them ready to thread the cylinders onto.

INT: But the actual work itself, the project itself, you wouldn't change anything?

AM: No, that was good. Probably if the guys weren't in here and there had been more time I would have had them do a bit more. They shaped these cylinders and pressed them with the lettering and they painted on some of the oxides to get the color. I think I would have had them do all of that if the situation had been different and more time. But there was a lot of them and they're heavy and they went off to the art school to get fired and I just didn't want to bring them back and forward. So I might have had them do a bit more if it was a different situation.

INT: Are there any things that you've found interesting?

AM: Oh, working with Lorna as well and seeing how she worked. Just that combining literature with the art project. Well, it my idea, the sculpture, but I don't know where it came from, it just came up at the right minute for all that to work. And it was really good. I don't grudge the guys being the biggest part of that. I thought I might have but I don't. It was good that they were doing it and they did as much as they did. And Kirstin and I were trying to steer them on certain words, you know that's a black word and that's a grey word and mostly we pretty well agreed. I think they thought prostitution could be a good thing.

INT: Oh, Kirstin had told me you had a discussion about that but she didn't move.

AM: Yeah. But in the end you usually get to where they're coming from, you know, understand a bit of where they're coming from. Why they're saying it.

INT: Yeah, that's interesting. So it's both ways in terms of understanding each other. In a way. Those discussions, you must have all been learning a bit from each other what people thought.

AM: Well, we all had to move either way. You know, we weren't right all the time.

INT: Yeah, that's interesting. This is a final question. Obviously arts in prisons is dependent on funding. And funders have to be convinced that it's actually worth it. What would you say to someone who has to fund it. Why is it worth it?

AM: I think it makes a difference.

INT: What kind of difference?

AM: I think it improves the way prisoners see themselves, for a start. And who they want to be. I have a funny theory that they're good guys and bad guys or they see themselves as good guys and bad guys. And I think prisoners want to be good guys. It's pretty hard to move from that bad guy into a good guy. I don't know why I think art helps that but they're really interested in image. Seriously interested in image and they have to uphold their image all the time. The guys must be really tired when they go to bed because they have to act all the time in here and keep their image safe and keep in the position they're in. What's that got to do with art? I have no idea.

INT: No? Well, it's interesting you say somehow their self-image changes a bit.

AM: Yes.

INT: If they're able to do some artwork.

AM: Yes. And that's a way for them to do it without losing face. It doesn't make them soft or vulnerable or a victim, as they call it. But, I think if we could find some way of shifting guys, so that they could see themselves as a good guy and they want to protect that image rather than the other one. That would be a good thing.

INT: And do you think that could happen while they're in prison? They can turn from having the concept of them self as a bad guy, or a hard guy, to a good guy? Or is it more that they want to prepare for when they're released they can change?

AM: No, I think it can happen in prison. I think it has to be fairly gradual from their point of view that they can't suddenly change their image and expect to still want respect from the other guys. It's not from us really. When I talk about Africa and what's happened there most of them are sympathetic. Some of them are extremely racist. But, they do move around when you talk to them about it. But they do want to be good guys.

INT: That's a really important point.

AM: From the homes that a lot of them come from it doesn't matter so much if you're a good guy or a bad guy. So they've got nothing to lose, really, in being put in prison and or caught doing something. Where as probably your family and my family it would be a terrible shame if you were caught doing something bad. And if we could get them to replace where it became a shame, when they do something bad, shameful for them. I think we'd be a long way along the lines of stopping them doing bad

things. So we can move them into that place where they really don't want to be seen as bad. Image is such a big thing. Image, respect, all that stuff is huge for them. And it is for us too, I think, when you think about it.

INT: Absolutely

AM: We're just coming from a different image.

INT: I know. It's just the idea that they might have been living in a situation where what they did, good or bad, wasn't what they were judged on in the same way.

AM: I don't know what you mean.

INT: I'm not sure I know what I mean. (Both laugh). I'm trying to paraphrase what you said but I've said it backwards.

AM: There's no shame because they're families don't think that's bad. Or, a terrible thing. So coming to prison isn't a deterrent in that it would be a terrible shameful thing and what would people think of me. It's none of that. It's just part of life. And it's a shame you got caught and you have to go but not a shame that you did the thing you did in the first place.

INT: I see.

AM: There's none of that.

INT: I see. Gosh.

AM: They're parents seem to back them whatever happens, they back their kids. And, as usual, it probably isn't across the board, but there's a lot of that. Their parents didn't want them caught, but they aren't actually worried that they were doing something bad in the first place.

INT: Where as the education is an opportunity to, and art in particular, is an opportunity to think about yourself in a different way.

AM: I think so. Yeah. Well, certainly as a teacher I try to lead them along lines that I think is the right way without saying, "No, you're right or your wrong." Although on occasions I have reared up when, and it's terrible, it's usually abuse against animals when I finally rear up, cause you get so used to hear about abuse against other guys and all the rest of it. And they say some horrible thing about what they've done to an animal. And I'm like, "You've what!" Which is mad to make that more important than abuse against human beings. But, I think, I don't know, we all get conditioned and it's not normal but it happens so much and we hear about it so much in here. You know, cruelty and horribleness against other human beings. But, they're talking about that in the class and I butt in and give them my opinion and what about the other person? You know what about their mother who has to live without them now? And then they start to talk after I've put a bit in. I suppose, yeah, an opportunity to talk in a relaxed environment when they're actually busy with something else and they can come in or out of it as they want. They're not being sit there made to talk about something as a discussion group. The discussion group happens because they're all in a room, shut in for a while with something relaxing to do.

INT: That's really interesting. Yeah, thank you very much indeed.

AM: You're welcome.

Interview with John Milner

1. Was the project what you expected?

Yes. After discussing the choice of material with you, and hearing about the prisoners' preferences, I think the project progressed as expected. Given the low levels of literacy and lack of qualifications in the prison population I was surprised by the high levels of literacy skills of the prisoners involved in the project. This had an effect on the project as I was hoping to see whether there was any significant improvement in this area. During the pilot project at HMP Pentonville prisoners' attitudes towards text (lyrics etc.) improved greatly: one prisoner, who was initially very reluctant to even attempt to read, asked if he could take the lyrics back to his cell after the first session. (One song was *Wild Thing* and - like most popular songs - the lyrics read like a list of high frequency words. Every time the title appeared in the text the words *Wild Thing* were highlighted in red leaving even fewer words to be identified. If the project had continued I would have hoped to liaise with the education department and encourage the students to highlight certain target words.)

2. Can you describe what happened in this project?

Prior to starting the project the musical material was selected and prepared. The selections were a combination of requests from the prisoners (Oasis, and -- sorry I can't remember Kirstin!) and material that I knew would be very simple to learn and hopefully enjoyed by the prisoners, e.g. *500 Miles* by The Proclaimers. You had already begun work on *Amazing Grace*.

The preparation involves identifying whether the material can be played on a guitar that is open-tuned (to an E chord – E B E G# B E). Many of the songs recorded by Oasis are not easily recreated using this method as they often feature minor chords and suspensions: e.g. *Wonderwall* : F#m7 / A / Esus4 / B7sus4 - the guitar pattern includes the upper (tonic and subdominant pedal?) notes of A and E held on the top two strings (at the 5th fret) throughout the sequence. *Don't Look Back in Anger* includes F and A minor chords and an Ab diminished chord, in addition to the C, E, F and G major chords.

The whole point of using this method is to exploit the “feel-good factor” of ensemble music creation and, as such, it is essential that the pieces sound accurate to the students. *Cigarettes and Alcohol* by Oasis seemed to be an ideal choice: it was not necessary to change the key and the rhythmic pattern could be explained using silly, nonsense words that demonstrated the rhythmic pattern of the opening guitar riff.

3. What were the sessions like?

The sessions began at 8 (?) and the room was prepared prior to the prisoners' arrival. In the first session the prisoners were taught in small groups (two and where necessary, individual instruction was given). Each player was taught their own part so that later we could assemble an ensemble. The prisoners were asked if they had any particular preference. One prisoner had a reasonable command of military snare drum rudiments and he was very keen to play the drum kit, others decided whether they wanted to play or sing. While tuition was taking place the other prisoners created their own ‘tracks’ or ‘beats’ using GarageBand on PCs.

I was given the choice of whether to run the music sessions in the morning or the afternoon. I decided to run them in the morning as I believed that the students' attitude would be more positive. This decision was largely based on my experience of working in a school for children with special needs – the afternoon sessions are usually far less formal and I have found that the children have a far more positive approach to learning during the morning sessions. With the benefit of hindsight I think that this was the wrong decision as I suspect that the experience of waking in a large prison and being escorted to the education area differs greatly from the experience of the pupils in The Roaches School. The school is situated in a lovely farmhouse on the borders of Derbyshire and Staffordshire and surrounded by the beautiful Staffordshire Moorlands. The pupils' day begins with breakfast around a large farmhouse kitchen table accompanied by a caring and dedicated team of residential care workers and teachers. The prisoners were occasionally quite agitated on arrival and it wasn't until the morning break that they settled down and really began to enjoy their music making.

4. What were your aims during the sessions?

To enable a group of students, who had experienced little or no ensemble music creation, to develop sufficient skills to perform two or three pieces of music as an ensemble. I hoped that they would make the same progress that I see at The Roaches School where children develop greater self-esteem and learn essential social skills like turn taking. I had also hoped that the by reading text, within a set rhythm, would help to develop their reading skills and confidence, however - as I mentioned earlier - the prisoners had surprisingly high literacy skills.

5. How were the sessions different or similar to your music sessions at the Roaches School?

Apart from the obvious differences that I mentioned earlier the sessions differed on a number of levels. I have for more time available to form a relationship with pupils at the school and I have the luxury of giving 1:1 tuition throughout the term – in addition to weekly ensemble rehearsals. Pupils at the school can take instruments to their rooms to practise whereas in the prison this was far more difficult to arrange.

In addition to the process of music making, the material used at the Roaches is often linked to other subjects, e.g. when studying the topic of the Vikings, pupils composed their own song and recorded it using Cubase, pupils explore their lyrics in literacy classes and highlight their own target words, identify rhymes and in some cases rewrite lyrics to include personal information – when a number of children couldn't tie their shoelaces, Dolly Parton's *9 to 5* became *Learn to Tie* – I must learn to tie, I've no problem wearing flippers, I must learn to tie, I'm so sick of wearing slippers.

I believe that the outcomes are the same however. As the music sessions progress it is clear that the participants' self confidence develops and they begin to amend and improve their own work. In the Polmont project the musicians had very clear views about how the material should sound. They listened to recordings with a very analytical approach and discussed how they could hone their performance. I'm sure that there is similarity between the necessary skills to make music and the social skills required to have a conversation for example – listening, taking turns and, in an ensemble, to be aware of what others are doing while maintaining your own part. It's a pleasure to watch the musicians pride and confidence develop.

6. Can you describe your method of teaching the guitar in open tuning? How did you develop this idea?

I use standard electric guitars but tune them to an E chord – E B E G# B and E. This is called open-tuning and has been used by many guitarists: Robert Johnson's recording of *Crossroads* features this tuning as does *Albatross* by Peter Green with Fleetwood Mac (other famous musicians that have used open tunings include Nick Drake, Bob Dylan, Jimmy Page and Joni Mitchell).

I first altered the standard tuning of the guitar in 1983 when teaching a young guitarist to play *Every Breath you Take*, by The Police. Although the chord sequence is very simple: I – vi – ii – V (*Blue Moon*), the inclusion of a ninth in the voicing's used by Andy Summers makes the song very difficult to play. The ninth of the opening A chord, for example, is played by the little finger of the left hand and the 9th fret of the D string; the player has to reach this while maintaining a barre on the 5th fret. In the second chord, F#m, the stretch for the ninth is even greater. It was very clear that a young musician would not be able to play this sequence, so I simply retuned the guitar - tuning the D string to an E and the student merely had to play basic chord shapes. This practice, *scordatura* (literally 'mistuning' in Italian) is by no means new: many classical composers have used it.

When I began working with groups of young offenders in the North West of England, in the late 1980s, I began using open tuned guitars to help them play the material that had chosen. One of the things I noticed was that the young musicians didn't have sufficient strength in their left hand to depress all six of the strings and this resulted in them producing a very 'rocky' sound: this was because the I – V – I chord, e.g. E B and E, forms what rock musicians call a 'power chord' (often written as E5 or A5), without a third this chord is neither major or minor. I found it was possible to exploit this ambivalence and create very 'rocky' interpretations of songs that included both minor and major chords.

The final development was to introduce a self-adhesive strip to identify the location of the various chords. Some students – many with learning difficulties – found all the sharps and flats confusing and I couldn't decide which enharmonic spelling of the chord to choose (the Ab and Db in *Smells Like Teen Spirit* would become G# and C# in another piece). The solution was to use only the chords built on the notes of a G major scale, and assign numbers to the remaining chords. This serendipitous decision resulted in the simplification of often very complex sequences. I found that children could easily memorise chord sequences that had previously caused great frustration.

I have always believed that it is the role of the teacher to enable the young musician to access the music of their choice without demanding yet more practise from them. I have found that this is often possible simply by changing the key or, as in this case, altering the tuning. (I can't understand why so many musicians oppose this – especially guitarists. If there is some concern about the additional stress placed on the guitar neck it is possible to use lighter gauge strings as they do on open-tuned Hawaiian guitars.) Using this method I have found that I can build an ensemble and prepare a piece in minutes where previously they would have had to practise for hours – during which time many would have given up.

Some of the young musicians I have taught have used this basic knowledge of the geography of the instrument when they transferred to conventional tuning.

7. People sometimes talk about process vs. product in projects like this. Is there an area that you're more focused on?

I am particularly interested in the ways in which group music appears to benefit people with poor self-esteem and self-regulation. There has been so much fascinating research during the last twenty years, and the evidence that music is an important, if not essential, part of our

physical and mental health continues to grow. Our understanding of how the brain functions when performing or listening to music combined with our greater appreciation of the roles of hormones in our system appear to be confirming that music is a fundamental part of being healthy.

8. Do you think music sessions are valuable to have in prison? Why?

I think that music is especially valuable in prisons. If there is a serious intention to address recidivism it seems inconceivable that music wouldn't form part of the process. Imagine a medical doctor telling a prisoner that the anger and violence he is feeling is a result of stress, that his hypothalamus is in overdrive, CRF is causing your pituitary to produce ACTH which is then causing your adrenal glands to produce high levels of cortisol... we have a drug that could address this imbalance - but you can't have it!

9. Do you think there is something particular that music offers for prisoners or is it generally education that could be positive for them?

I think most research illustrates the problems of learning difficulties such as dyslexia and autism in prisons in the UK so clearly education is an essential part of *any* sort of reform, but I think that music is quite different. I don't want to claim that it is a panacea but I have seen remarkable improvement in the behaviour of some very challenging young people; I feel sure that it is no coincidence that the young musicians that become the pivotal players in the school rock ensemble are the ones that are then able to be reintegrated into mainstream schools.

10. Do you think your method of teaching is special or different in any way to standard music teaching? Do you need to alter it in any way for the prison environment?

There are some differences, I don't use the same language when I speak to older students, and the sentences I use to reinforce rhythms are different, but the principle is the same. There are a lot of similarities, many of the people I work with have failed in so many areas previously, their school life has often been a tale of one failure after another. I think it is essential, therefore, that they are not allowed to fail at music. I try to select material that will make them feel good so that they can 'look cool', but it has to be simple and easy to notate or memorise.

11. The project is going to happen again. What would you do differently?

I think I'd try to hold the sessions in the afternoon (as mentioned earlier) and break the sessions up more. The lessons are very long; I understand that the education has to fit into the prison day but it's asking a lot to expect a student to remain focused for four hours.

12. Did you learn anything from the project?

I was very surprised, and saddened, by some of the prisoners' history. For example, a very pleasant and amenable prisoner told me how one mistake – pushing someone, who then died from the impact with the pavement, outside a nightclub - resulted in him receiving a seven-year sentence. He was well educated and polite and I couldn't help think that something similar could have happened to anyone.

13. Do you have any final thoughts about the project?

No.

B.11 Participant Data for All Measures

Data for DAST

Scored according to the official instructions for the Dyslexia Adult Screening Test.

Group	PPT	One Minute Reading			Two Minute Reading (High Freq. Words)		
		Pre	Post	Change	Pre	Post	Change
Music	Billy	67	71	4	35	36	1
Music	Sean	83	83	0	38	39	1
Music	Matt	82	83	1	35	34	-1
Music	Morgan	56	68	12	27	27	0
Art	John	110	95	-15	32	28	-4
Art	Ian	96	95	-1	36	38	2
Art	Rob	83	86	3	37	40	3
Art	Liam	89	92	3	33	38	5
Art	Chris	122	112	-10	37	38	1
Control	Jamie	118	120	2	35	36	1
Control	Steven	106	119	13	39	39	0
Control	Gary	82	90	8	35	35	0
Control	David	111	112	1	39	37	-2
Control	Euan	95	96	1	40	40	0

Group	PPT	One Minute Writing			Nonsense Passage Reading		
		Pre	Post	Change	Pre	Post	Change
Music	Billy	33	27	-6	83	80	-3
Music	Sean	15	16	1	84	87	3
Music	Matt	20	24	4	84	88	4
Music	Morgan	24	28	4	82	88	6
Art	John	33	30	-3	74	79	5
Art	Ian	14	11	-3	84	83	-1
Art	Rob	31	30	-1	87	90	3
Art	Liam	11	11	0	85	91	6
Art	Chris	31	27	-4	94	94	0
Control	Jamie	28	27	-1	82	87	5
Control	Steven	37	29	-8	89	83	-6
Control	Gary	28	24	-4	79	85	6
Control	David	26	24	-2	87	92	5
Control	Euan	23	23	0	97	99	2

Data for DAST (p. 2)

Group	PPT	Backwards Span			Rapid Naming		
		Pre	Post	Change	Pre	Post	Change
Music	Billy	2	3	1	34	30	4
Music	Sean	7	11	4	32	28	4
Music	Matt	4	9	5	22	21	1
Music	Morgan	6	7	1	29	24	5
Art	John	6	4	-2	22	19	3
Art	Ian	3	2	-1	28	23	5
Art	Rob	8	9	1	25	23	2
Art	Liam	4	9	5	25	23	2
Art	Chris	9	11	2	17	18	-1
Control	Jamie	7	10	3	31	26	5
Control	Steven	6	11	5	30	33	-3
Control	Gary	8	8	0	20	23	-3
Control	David	6	4	-2	25	24	1
Control	Euan	8	9	1	28	24	4

Group	PPT	Phonemic Segmentation		
		Pre	Post	Change
Music	Billy	13	14	1
Music	Sean	15	15	0
Music	Matt	11	9	-2
Music	Morgan	12	14	2
Art	John	15	15	0
Art	Ian	9	10	1
Art	Rob	11	11	0
Art	Liam	10	12	2
Art	Chris	15	14	-1
Control	Jamie	9	10	1
Control	Steven	5	7	2
Control	Gary	11	15	4
Control	David	12	12	0
Control	Euan	13	14	1

Data for Emotion Measure

Key: 5 = Strongly Agree; 4 = Agree; 3 = Neither agree nor disagree; 2 = Disagree 1; = Strongly Disagree. Positive (3 items +) and negative (9 items -) emotion scores were calculated separately.

Group	PPT	Angry Pre -	Angry Post -	Anxious Pre -	Anxious Post -
Music	Billy	4	1	4	2
Music	Sean	1	3	1	2
Music	Matt	1	2	4	4
Music	Morgan	3	3	3	2
Art	John	3	2	3	2
Art	Ian	3	2	1	3
Art	Rob	1	2	2	2
Art	Liam	2	2	4	4
Art	Chris	5	3	2	2
Control	Jamie	1	1	2	4
Control	Steven	5	5	4	3
Control	Gary	2	2	2	2
Control	David	3	1	2	3
Control	Euan	2	2	4	1

Group	PPT	Bored Pre -	Bored Post -	Calm Pre +	Calm Post +
Music	Billy	5	2	2	4
Music	Sean	4	3	4	5
Music	Matt	1	2	3	5
Music	Morgan	5	3	5	4
Art	John	3	2	3	3
Art	Ian	5	5	4	4
Art	Rob	4	4	4	4
Art	Liam	4	4	4	4
Art	Chris	3	3	4	4
Control	Jamie	4	4	4	4
Control	Steven	5	5	4	4
Control	Gary	3	2	4	4
Control	David	3	3	3	4
Control	Euan	3	4	4	4

Group	PPT	Content Pre +	Content Post +	Depressed Pre -	Depressed Post -
Music	Billy	2	4	2	2
Music	Sean	4	4	1	1
Music	Matt	3	3	1	1
Music	Morgan	4	4	2	2
Art	John	3	4	2	2
Art	Ian	4	1	5	3
Art	Rob	3	4	2	2
Art	Liam	4	4	2	2
Art	Chris	4	4	2	2
Control	Jamie	4	4	2	2
Control	Steven	4	4	3	3
Control	Gary	4	4	1	1
Control	David	4	4	1	1
Control	Euan	4	4	4	4

Data for Emotion Measure (p. 2)

Group	PPT	Happy Pre +	Happy Post +	Lonely Pre -	Lonely Post -
Music	Billy	3	4	2	2
Music	Sean	2	4	2	2
Music	Matt	4	3	1	1
Music	Morgan	4	4	4	4
Art	John	4	3	3	2
Art	Ian	1	3	5	1
Art	Rob	2	2	2	3
Art	Liam	2	4	2	2
Art	Chris	2	2	2	2
Control	Jamie	4	4	2	2
Control	Steven	4	4	4	3
Control	Gary	4	5	1	1
Control	David	4	4	2	1
Control	Euan	4	4	2	2

Group	PPT	Moody Pre -	Moody Post -	Sad Pre -	Sad Post -
Music	Billy	5	2	2	1
Music	Sean	1	1	1	2
Music	Matt	1	1	1	1
Music	Morgan	4	3	4	3
Art	John	3	2	3	3
Art	Ian	2	2	5	1
Art	Rob	4	3	2	2
Art	Liam	4	2	3	2
Art	Chris	3	3	3	2
Control	Jamie	3	3	2	5
Control	Steven	4	4	4	3
Control	Gary	4	3	1	2
Control	David	4	1	2	1
Control	Euan	2	2	2	3

Group	PPT	Shy Pre -	Shy Post -	Stressed Pre -	Stressed Post -
Music	Billy	2	1	5	2
Music	Sean	1	1	1	1
Music	Matt	2	2	1	1
Music	Morgan	4	3	4	3
Art	John	2	2	3	2
Art	Ian	1	1	5	4
Art	Rob	2	2	2	3
Art	Liam	2	2	4	2
Art	Chris	2	2	2	2
Control	Jamie	1	1	2	4
Control	Steven	1	1	2	4
Control	Gary	1	2	2	4
Control	David	2	1	4	3
Control	Euan	2	3	4	4

Data for Emotion Measure (p. 3)

Group	PPT	Positive Pre	Positive Post	Positive Raw Change
Music	Billy	7	12	5
Music	Sean	10	13	3
Music	Matt	10	11	1
Music	Morgan	13	12	-1
Art	John	10	10	0
Art	Ian	9	8	-1
Art	Rob	9	10	1
Art	Liam	10	12	2
Art	Chris	10	10	0
Control	Jamie	12	12	0
Control	Steven	12	12	0
Control	Gary	12	13	1
Control	David	11	12	1
Control	Euan	12	12	0

Group	PPT	Negative Pre	Negative Post	Negative Change
Music	Billy	31	15	-16
Music	Sean	13	16	3
Music	Matt	13	15	2
Music	Morgan	33	26	-7
Art	John	25	19	-6
Art	Ian	32	22	-10
Art	Rob	21	23	2
Art	Liam	27	22	-5
Art	Chris	24	21	-3
Control	Jamie	19	26	7
Control	Steven	32	31	-1
Control	Gary	17	19	2
Control	David	23	15	-8
Control	Euan	25	25	0

Group	PPT	Anything special that happened in the last week? Pre
Music	Billy	Had hash for a week. That was alright. Don't smoke it outside, but smoke it in here.
Music	Sean	Found out my sister was talking to my father again. He (father) used to beat my ma and I was too young to help her.
Music	Matt	I have court on the 20th.
Music	Morgan	Not seeing my kid forever.
Art	John	Don't want to talk about it.
Art	Ian	Visit with Dad (highlight)
Art	Rob	No
Art	Liam	No
Art	Chris	No
Control	Jamie	No
Control	Steven	No
Control	Gary	No
Control	David	No
Control	Euan	The new year

Data for Emotion Measure (p. 4)

Group	PPT	Anything that happened in the last week? Post
Music	Billy	Had a good week.
Music	Sean	Mom visited and collapsed (has Parkinson's). Had to leave mom on stretcher and go back to hall.
Music	Matt	Got to make some cds.
Music	Morgan	Not really
Art	John	I was in the bloody digger.
Art	Ian	Told that I'm going to Friarton
Art	Rob	No
Art	Liam	Had a visit. I'm out in 5 weeks.
Art	Chris	Screws in the hall are daft.
Control	Jamie	My girlfriend's grandad passed away. Different emotions of being in prison. Can't help feeling down, sometimes you can cope with it and sometimes you canne.
Control	Steven	
Control	Gary	Rangers got bit.
Control	David	
Control	Euan	

Data for Locus of Control of Behaviour Scale

Key: 0 = Strongly disagree; 1 = Generally disagree; 2 = Somewhat disagree; 3 = Somewhat agree; 4 = Generally agree; 5 = Strongly agree. Items 1, 5, 7, 8, 13, 15, and 16 are reversed in internality.

Group	PPT	Q1 Pre	Q1 Post	Q2 Pre	Q2 Post	Q3 Pre	Q3 Post
Music	Billy	1	3	4	2	4	2
Music	Sean	2	1	2	1	0	0
Music	Matt	0	0	2	3	4	3
Music	Morgan	2	0	3	2	3	1
Art	John	2	2	0	1	0	0
Art	Ian	0	0	3	3	0	0
Art	Rob	2	2	1	1	1	2
Art	Liam	1	1	1	2	1	0
Art	Chris	1	1	2	0	4	0
Control	Jamie	5	0	0	0	0	0
Control	Steven	4	2	2	1	2	1
Control	Gary	1	2	1	0	0	1
Control	David	1	0	1	0	0	2
Control	Euan	2	5	3	4	4	4

Group	PPT	Q4 Pre	Q4 Post	Q5 Pre	Q5 Post	Q6 Pre	Q6 Post
Music	Billy	2	3	3	2	4	3
Music	Sean	1	3	0	1	0	0
Music	Matt	2	0	1	4	1	0
Music	Morgan	5	5	2	1	3	3
Art	John	2	2	5	2	1	0
Art	Ian	0	1	0	0	5	3
Art	Rob	3	2	4	4	1	1
Art	Liam	4	1	1	1	1	1
Art	Chris	0	4	5	3	4	2
Control	Jamie	0	0	1	1	0	0
Control	Steven	1	1	2	1	1	5
Control	Gary	1	0	1	0	1	2
Control	David	1	0	0	0	0	0
Control	Euan	3	4	2	2	5	1

Group	PPT	Q7 Pre	Q7 Post	Q8 Pre	Q8 Post	Q9 Pre	Q9 Post
Music	Billy	1	2	1	1	4	1
Music	Sean	0	0	0	0	0	1
Music	Matt	1	0	3	4	0	1
Music	Morgan	1	0	1	2	4	3
Art	John	1	1	0	1	0	1
Art	Ian	0	0	0	1	2	5
Art	Rob	1	0	2	2	4	2
Art	Liam	1	1	1	0	3	2
Art	Chris	0	0	0	0	0	5
Control	Jamie	0	0	1	1	5	3
Control	Steven	1	1	1	2	1	1
Control	Gary	0	0	2	4	2	3
Control	David	0	0	2	2	1	0
Control	Euan	0	0	0	0	1	3

Data for Locus of Control of Behaviour Scale (p. 2)

Group	PPT	Q10 Pre	Q10 Post	Q11 Pre	Q11 Post	Q12 Pre	Q12 Post
Music	Billy	4	3	3	3	5	4
Music	Sean	1	1	0	0	1	1
Music	Matt	0	1	0	1	0	0
Music	Morgan	3	2	3	2	3	1
Art	John	2	0	0	1	1	0
Art	Ian	5	4	3	0	1	0
Art	Rob	3	3	1	2	2	2
Art	Liam	1	2	1	1	4	1
Art	Chris	5	4	1	4	5	5
Control	Jamie	1	3	2	1	3	1
Control	Steven	4	3	1	1	1	1
Control	Gary	4	3	0	0	0	0
Control	David	0	0	0	0	0	0
Control	Euan	3	5	3	5	3	4

Group	PPT	Q13 Pre	Q13 Post	Q14 Pre	Q14 Post	Q15 Pre	Q15 Post
Music	Billy	1	1	5	2	1	2
Music	Sean	1	0	1	0	1	5
Music	Matt	1	4	0	0	1	5
Music	Morgan	3	2	1	2	1	2
Art	John	0	1	0	0	1	1
Art	Ian	1	0	3	2	1	1
Art	Rob	3	2	2	2	2	2
Art	Liam	2	2	1	1	2	1
Art	Chris	5	5	0	0	4	0
Control	Jamie	0	0	3	0	1	4
Control	Steven	1	1	1	2	1	2
Control	Gary	3	1	0	1	1	1
Control	David	0	1	0	0	1	0
Control	Euan	2	3	4	1	4	2

Group	PPT	Q16 Pre	Q16 Post	Q17 Pre	Q17 Post	Total Pre	Total Post
Music	Billy	2	1	3	0	48	35
Music	Sean	0	0	0	0	10	14
Music	Matt	1	0	1	1	18	27
Music	Morgan	0	1	0	0	38	29
Art	John	1	2	0	0	16	15
Art	Ian	0	0	0	0	24	20
Art	Rob	2	2	3	2	37	33
Art	Liam	1	1	1	2	27	20
Art	Chris	5	1	5	0	46	34
Control	Jamie	0	0	1	0	23	14
Control	Steven	1	2	1	0	26	27
Control	Gary	0	0	2	0	19	18
Control	David	0	0	0	0	7	5
Control	Euan	2	2	2	0	43	45

Data for Rosenberg Self-Esteem Scale

Key: SA = Strongly Agree; A = Agree; D = Disagree; SD = Strongly Disagree

Group	PPT	Q1 Pre	Score	Q1 Post	Score	Q2 Pre	Score	Q2 Post	Score
Music	Billy	A	2	SA	3	A	2	SA	3
Music	Sean	SA	3	SA	3	SA	3	SA	3
Music	Matt	A	2	A	2	A	2	A	2
Music	Morgan	A	2	SA	3	A	2	A	2
Art	John	A	2	A	2	A	2	A	2
Art	Ian	D	1	A	2	SA	3	SA	3
Art	Rob	A	2	A	2	A	2	A	2
Art	Liam	SA	3	A	2	A	2	A	2
Art	Chris	SA	3	A	2	A	2	A	2
Control	Jamie	SA	3	SA	3	SA	3	SA	3
Control	Steven	A	2	SA	3	A	2	SA	3
Control	Gary	A	2	SA	3	A	2	SA	3
Control	David	SA	3	SA	3	SA	3	SA	3
Control	Euan	SA	3	A	2	SA	3	A	2

Group	PPT	Q3 Pre	Score	Q3 Post	Score	Q4 Pre	Score	Q4 Post	Score
Music	Billy	A	1	D	2	A	2	SA	3
Music	Sean	SD	3	SD	3	SA	3	SA	3
Music	Matt	D	2	D	2	A	2	A	2
Music	Morgan	D	2	SD	3	A	2	A	2
Art	John	SD	3	D	2	A	2	A	2
Art	Ian	SD	3	SD	3	SA	3	SA	3
Art	Rob	D	2	D	2	A	2	A	2
Art	Liam	D	2	D	2	A	2	A	2
Art	Chris	A	1	A	1	SA	3	A	2
Control	Jamie	SD	3	SD	3	SA	3	SA	3
Control	Steven	A	1	SD	3	A	2	SA	3
Control	Gary	D	2	D	2	SA	3	SA	3
Control	David	SD	3	SD	3	SA	3	SA	3
Control	Euan	D	2	D	2	A	2	A	2

Group	PPT	Q5 Pre	Score	Q5 Post	Score	Q6 Pre	Score	Q6 Post	Score
Music	Billy	D	2	D	2	A	2	A	2
Music	Sean	A	1	SD	3	SA	3	SA	3
Music	Matt	D	2	D	2	A	2	A	2
Music	Morgan	D	2	D	2	A	2	A	2
Art	John	D	2	D	2	A	2	A	2
Art	Ian	SD	3	SD	3	SA	3	SA	3
Art	Rob	D	2	D	2	A	2	A	2
Art	Liam	D	2	D	2	A	2	A	2
Art	Chris	A	1	D	2	A	2	A	2
Control	Jamie	SD	3	D	2	SA	3	SA	3
Control	Steven	A	1	SD	3	A	2	SA	3
Control	Gary	D	2	D	2	SA	3	SA	3
Control	David	SD	3	SD	3	SA	3	SA	3
Control	Euan	A	1	SA	0	A	2	A	2

Data for Rosenberg Self-Esteem Scale (p. 2)

Group	PPT	Q7 Pre	Score	Q7 Post	Score	Q8 Pre	Score	Q8 Post	Score
Music	Billy	A	2	A	2	A	1	A	1
Music	Sean	A	2	A	2	SD	3	SD	3
Music	Matt	A	2	D	1	D	2	D	2
Music	Morgan	A	2	A	2	A	1	D	2
Art	John	D	1	A	2	D	2	A	1
Art	Ian	D	1	SA	3	SD	3	SD	3
Art	Rob	D	1	A	2	A	1	D	2
Art	Liam	A	2	A	2	D	2	D	2
Art	Chris	D	1	D	1	A	1	D	2
Control	Jamie	SA	3	SA	3	SD	3	SD	3
Control	Steven	A	2	SA	3	SD	3	SD	3
Control	Gary	SA	3	SA	3	D	2	SD	3
Control	David	A	2	SA	3	SD	3	SD	3
Control	Euan	D	1	D	1	D	2	D	2

Group	PPT	Q9 Pre	Score	Q9 Post	Score	Q10 Pre	Score	Q10 Post	Score
Music	Billy	A	1	A	1	A	1	A	1
Music	Sean	SD	3	SD	3	SD	3	SD	3
Music	Matt	D	2	D	2	D	2	D	2
Music	Morgan	A	1	A	1	A	1	A	1
Art	John	A	1	D	2	D	2	D	2
Art	Ian	A	1	SD	3	SD	3	SD	3
Art	Rob	A	1	A	1	D	2	D	2
Art	Liam	A	1	D	2	D	2	D	2
Art	Chris	SA	0	SA	0	A	1	A	1
Control	Jamie	D	2	A	1	D	2	A	1
Control	Steven	D	2	SD	3	D	2	SD	3
Control	Gary	D	2	D	2	SD	3	D	2
Control	David	SD	3	SD	3	SD	3	SD	3
Control	Euan	A	1	A	1	A	1	A	1

Group	PPT	Total Pre	Total Post	Raw Change
Music	Billy	16	20	4
Music	Sean	27	29	2
Music	Matt	20	19	-1
Music	Morgan	17	20	3
Art	John	19	19	0
Art	Ian	24	29	5
Art	Rob	17	19	2
Art	Liam	20	20	0
Art	Chris	15	15	0
Control	Jamie	28	25	-3
Control	Steven	19	30	11
Control	Gary	24	26	2
Control	David	29	30	1
Control	Euan	18	15	-3

Appendix C

Supplemental Materials for Knowledge Exchange Study

C.1 Knowledge Exchange Workshop Invitation

University of Edinburgh
Music, Alison House
12 Nicolson Square
EH8 9DF Edinburgh

7 April 2009

Dear Participant,

I would like to invite you to attend an upcoming workshop on Teaching Music in Prisons, which will take place at the University of Edinburgh on Saturday the 13th of June 2009 from 12:30 p.m. – 4:30 p.m. beginning with a light buffet lunch. The aim of the workshop is to bring together music teachers from all the prisons in Scotland to discuss methods of teaching and to exchange ideas.

The concept for this workshop evolved from my own teaching in HMP YOI Polmont and my current research on the use of music in Scottish prisons as part of my PhD studies at the University of Edinburgh.

This workshop is being organised by the Institute for Music in Human and Social Development at the University of Edinburgh, generously supported by the Knowledge Transfer Office. Travel expenses will be provided – please just let me know in advance what the cost will be.

Please confirm that you can attend the workshop by responding as soon as possible. If I have not heard from you by April 30th, I will assume that you are unable to attend.

I do hope that you will be able to join us at the workshop. Please do not hesitate to contact me at musicinscottishprisons@gmail.com if you have any further questions. I hope to hear from you soon.

Yours sincerely,

Kirstin Anderson

c.c. Kirsten Sams, Katherine Brash

C.2 PowerPoint Presentation for Tutor Workshop



INSTITUTE FOR MUSIC IN
HUMAN AND SOCIAL
DEVELOPMENT
[IMHSD]

Teaching Music in Prisons

Kirstin Anderson

13 June 2009

Agenda

- Welcome and outline of the afternoon (5 minutes)
- Group introductions (15 minutes)
- Warm-up activity (10 minutes)
- Presentation of research in the field (20 minutes)
- Small group discussion (15 minutes)
- Group discussion (30 minutes)
- Tea break & expense forms (30 minutes)
- Demonstration of workbook activities (20 minutes)
- Discussion about activities (15-20 minutes)
- Workshop feedback form (10 minutes)

Introductions

- Name
- Where are you teaching?
- How long have you been teaching?
- What do you hope to gain from today's workshop?
- Briefly, what is your experience of teaching music in prisons?

Rumba Beats

The musical score for 'Rumba Beats' is written in 4/4 time and consists of four percussion staves. The notation is as follows:

- Staff 1:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 2:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 3:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 4:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.

Rumba Beats

The musical score for 'Rumba Beats' is written in 4/4 time and consists of four percussion staves. The notation is as follows:

- Staff 1:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 2:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 3:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.
- Staff 4:** Measures 1-2: Quarter note, Quarter note, Quarter note, Quarter note. Measure 3: Quarter note, Quarter note, Quarter note, Quarter note. Measure 4: Quarter note, Quarter note, Quarter note, Quarter note.

- Add text to each rhythm line
- Assign a different instrument for each line
- Describe the notation
- Describe dynamics. If the example does not have dynamics written in (like the example above), guide the group in writing their own dynamics.
- Experiment with different tempos.
- Have a conductor bring in different parts.
- If you use a composition program, have students enter the rhythms on the computer and then change them in some way.

Why is it important to have music in prisons?

- Music can be an engaging and safe way into the prison education department (Baker, 2007). Once prisoners have had a positive experience in a music class, they are more likely to participate in other programs and education classes (Wilson, 2006).
- Playing music as a group promotes better skills in listening (Wilson, 2007), turn-taking (Digard, 2007) and eye-contact (Silber, 2005), as well as giving participants a positive group experience.
- Music & Neuroscience: engaging with music activates the limbic system, which affects our mood and emotions (Krout, 2007).
- Basic and key skills in numeracy, literacy and communication can be delivered in a more creative process by making and playing music (Hughes, 2004).

Music from the inside

Music teachers based within the prison
education departments

Pros

- Based within the prison
- Keys enable freer movement about the prison
- Know the establishment better
- Know the men and women better

Cons

- Budget
- Constant turnover of students
- Length of class times

Music from the outside

Independent musicians and organizations

Pros

- Based outside the prison
- Guidance throughout their visit
- Funding
- New face to participants
- Connection to outside community

Cons

- They leave
- Understanding of working in a prison (issues of space, time, participants, etc.)
- Lack of training for working in a prison environment.

Digard *et al.* (2007) All Together Now: The therapeutic potential of a prisoner based music programme.

- Article published in Prison Service Journal
- Location: England
- Female Offenders (self-harm group)
- Week long course
- Research Methods: interviews and questionnaires
- Found that women developed turn-taking and positive group experience

Silber (2005). Bars behind bars: the impact of a women's prison choir on social harmony.

- Article published in Music Education Research Journal
- Location: Israel
- Female Offenders
- Sessions were held once a week for eight months (90 minutes per session). Conducted in Hebrew
- Research Methods: Interviews, videotape rehearsals, personal journal
- Found that choral singing helped participants develop interpersonal skills, eye-contact, self-control, patience and self-expression

Cox & Gelsthorpe (2008) Beats & Bars. Music in Prisons: an evaluation

- Report commissioned by the Irene Taylor Trust
- Location: England
- Male Offenders (71)
- Evaluation of five day-day music projects in eight men's prisons.
- Research Methods: participant observation, focus groups, inmate questionnaires, staff questionnaires, analysis of disciplinary prison records. Some follow up on individuals.
- Improved well-being, self-confidence, self-efficacy and relationships (with staff, other inmates and family).

Anderson and Overy (in preparation) The Arts and Communication for Young Offenders

- Location: Scotland
- Male Young Offenders
- 10 sessions, once a week (3.5 hours each).
- Three groups: Music, Art and Control
- Research Methods: Pre and post testing measures & interviews

Brainstorming Questions

- How is music currently being taught in prisons?
- What are the challenges of teaching music in prison?
- How can music teachers in prison improve their practice?
- If you could design your ideal music project, what would it entail?

The workbook

- The workbook is a collection of ideas for teachers and musicians working in prisons
- Do you recognize any lesson ideas in the workbook that you currently use?
- What is missing?

Project Planning

- How long should a project last?
- What should the goals of a project be?
- What end product (performance, certification) are your students interested in?
- Can projects be useful for teachers, as well as students?

References

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C.3 Questionnaires Administered after the Knowledge Exchange Workshop

Teaching Music in Prisons

13 June 2009

POST-WORKSHOP QUESTIONNAIRE

Name (optional) _____

To help us assess the effectiveness of this workshop, please complete and return this questionnaire to the workshop organiser **before you leave today**. Thank you very much.

Overall

1. How satisfied are you with the workshop content?	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied
2. How satisfied are you with the method of combining the presentation with participatory discussion/activities?	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied
3. How satisfied are you with the workshop materials?	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied
4. How do you perceive the information and assistance received prior to the workshop?	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied

5. Which portions of the workshop session did you find most useful and effective? Please tick all that are applicable.

- _____ Research findings (start of session, presented by the workshop organiser)
- _____ Small-group brainstorming of ideas, previous experiences with, and challenges related to teaching music in prisons (on large sheets posted around the room)
- _____ Group discussion of results of the brainstorming session
- _____ Sample activities (workshop organiser demonstrated some of the materials in workbooks)
- _____ Group discussion of activities and how to adapt them to other classroom environments
- _____ Printed workbook materials

Outcomes [related to our specific aims and outcomes for the workshop sessions]

6. How familiar are you now with:					
Academic research in this area	Fully	To a good extent	Somewhat	Very little	Not at all
Practical tips and lesson ideas	Fully	To a good extent	Somewhat	Very little	Not at all
Challenges and how to overcome them	Fully	To a good extent	Somewhat	Very little	Not at all

7. How much has this workshop helped increase your practical knowledge of teaching music in prisons?	Fully	To a good extent	Somewhat	Very little	Not at all
8. How much do you think you can apply what you learned from the workshop to your teaching?	Fully	To a good extent	Somewhat	Very little	Not at all
9. To what extent will you be able to teach your colleagues about the topic?	Fully	To a good extent	Somewhat	Very little	Not at all

10. How do you think you can apply what you have learned from this workshop in your classroom?

11. What was one of the greatest benefits to you from this workshop?

12. Are there any topics that you wish had been covered in more depth?

13. Are there any additional topics do you wish that the workshop had covered?

14. Do you have any other comments or suggestions?



FOLLOW-UP WORKSHOP QUESTIONNAIRE

Name (optional) _____

To help us assess the value of the workshop and the workbook distributed at the *Teaching Music in Prisons* workshop on 13 June 2009, it would be very helpful if you could please complete and return this questionnaire at your earliest convenience to the workshop organiser via email (musicinsscottishprisons@gmail.com) or post (at the address above). Thank you very much.

Overall

1. How satisfied are you with the workbook content?	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied
2. How satisfied are you with the workbook layout? (e.g., is it easy to use and to find activities?)	Very Satisfied	Satisfied	Indifferent or Unsure	Dissatisfied	Very dissatisfied
3. How much did the workshop help increase your practical knowledge of how to teach music in prisons?	Fully	To a good extent	Somewhat	Very little	Not at all
4. Do you think the workshop format was a helpful way to learn about this topic and to share ideas with other music teachers?	Fully	To a good extent	Somewhat	Very little	Not at all

5. Which parts of the workshop have you found to be most useful in your own teaching practice? Please tick all that are applicable.

- _____ Research findings (start of session, presented by the workshop organiser)
- _____ Small-group brainstorming of ideas, previous experiences with, and challenges related to teaching music in prisons (on large sheets posted around the room)
- _____ Group discussion of results of the brainstorming session
- _____ Sample activities (workshop organiser demonstrated some of the materials in workbooks)
- _____ Group discussion of activities and how to adapt them to other classroom environments
- _____ Printed workbook materials

6. How have you applied what you learned from the workbook in your classroom? If you have not tried any of the activities yet, can you tell us why?

7. Do you have any other comments or suggestions about the workshop?

8. Do you have any other comments or suggestions about the workbook?

9. Do you have any other comments or suggestions about future work in this area?

Appendix D

Supplemental Materials for Inspiring Change Study

D.1 Informed Consent form for Inspiring Change Project

INSPIRING CHANGE PROJECT



Consent Form

HMP

1. Explanatory Statement

You are invited to participate in a study that aims to evaluate arts projects in prisons. Your privacy will be maintained in any published, educational, written, or electronic reports and data resulting from the study.

Participation in the study is voluntary and you, the participant, may withdraw at anytime. There are no foreseeable risks of harm or possible side effects from participating in this study. With regard to the evaluation all personal information will be kept strictly anonymous.

2. Participant Informed Consent/Evaluation

I agree to take part in the INSPIRE Project. I have read the above Explanatory Statement. I am willing to:

- Be interviewed by the researchers and have my answers recorded in some way
- Answer questions about the project and the impact it has had on me
- Participate in the study for the length of the study
- Allow the researchers to have access to my personal profiling data (provided by SPS)
- Make myself available for a further interview should that be required
- I am entirely free to refuse to be interviewed, but I do agree to be interviewed.
- I do not consider it necessary to consult any member of my family

OR

- My agreement to take part has been given only after I consulted those members of my family whom I considered it necessary to consult
- I understand that any personal information I provide is confidential, and that no information that could lead to the identification of any individual will be disclosed in any reports on the project, or to any other party.

3. Participant Informed Consent/Use of Recordings/Filming/Photography/Website Material

The project may involve you in being photographed/recorded/filmed. The photographs/recordings/films resulting from the project will be shown in the context of exhibitions of the Inspiring Change project work and may be posted on the websites of Inspiring Change partner organisations*. Filmed and recorded material may also be used in public broadcast. *You should therefore be aware that your image may be recognized in a prison context by a wide audience.*

The photos/films/recordings will be the property of Motherwell College and the wider Inspiring Change Partnership and may be used as the College sees fit within the terms of the original agreement between Motherwell College and the Scottish Arts Council.

If you do not wish your image to be used in public showings of films/photographs/recordings or on partner websites you are still free to participate in the project but you should make your wishes clear by ticking the appropriate box at the end of this form.

* INSPIRING CHANGE PROJECT PARTNERS ARE: MOTHERWELL COLLEGE, CITIZENS' THEATRE, SCOTTISH CHAMBER ORCHESTRA, SCOTTISH OPERA, TRAVERSE THEATRE, THE NATIONAL GALLERIES OF SCOTLAND, SCOTTISH ENSEMBLE AND THE NATIONAL YOUTH CHOIR OF SCOTLAND.

INSPIRING CHANGE PROJECT



Disclaimer

I have been provided with an opportunity to read this consent form carefully. All of the questions that I wish to raise concerning this study have been answered.

By signing this consent form, I have not waived any of the legal rights or benefits, to which I otherwise would be entitled. My signature indicates that I freely consent to participate in this research study. I also understand that my participation is voluntary; that I can choose not to participate in part or all of the project, and that I can withdraw freely at any stage of the project.

Please tick:

☐

I agree to participate in the Inspiring Change project **and** I agree to the use of my image in publicity associated with the project. I understand that this includes the use of my image in the context of public exhibitions and on partner websites where I might be recognised in a prison context by a wide audience

☐

I agree to participate in the Inspiring Change project **but do not agree** to my image being used in publicity associated with the project.

SIGNATURE OF STAFF MEMBER / PRISONER / YOUNG OFFENDER

Signed _____ Full Name _____ Date _____

Witness _____ Full Name _____ Date _____

D.2 Scottish Ensemble's *Music for Change* Concert Programme

About the Scottish Ensemble

Versatile, enterprising and ambitious, the Scottish Ensemble is a tight-knit band of outstanding string players from around Europe who perform regularly together under Artistic Director, Jonathan Morton.

The foundation of their work is the rich repertoire of music for strings of the three centuries since the age of Bach and Vivaldi.

They also venture further afield musically by collaborating with musicians of different traditions. Leading Shetland fiddler Aly Bain, and folk musician Dougie MacLean have both performed with the ensemble.

Although it is based in Glasgow, the majority of the Scottish Ensemble's projects - some 50 concerts a year - tour throughout Scotland, appearing in many major towns and cities, as well as further flung areas including the Islands and northernmost Highlands of Scotland. It also presents programmes of small scale chamber music showcasing the talents of its many excellent individual players.

The Ensemble appears regularly at London's Wigmore Hall, The BBC Proms and the Edinburgh International Festival as well as such festivals as the City of London Festival, Aldeburgh Festival, and the St Magnus Festival, Orkney. Internationally, it has toured to China, Germany and France.

Concerts and recordings may be the most visible aspect of the Scottish Ensemble's work, but its commitment to education, outreach and community work in Scotland is equally important. This work develops constantly, and includes large scale creative projects for children - many of them experiencing live performances of this kind for the first time - instrumental coaching and masterclasses, and professional development seminars for workplaces.

Jamie Akers' residency with the Scottish Ensemble is supported by an anonymous donor.

The Scottish Ensemble gratefully acknowledges support from



scottish
ensemble

motherwell
college

SPS
SCOTTISH
SERVICE

MUSIC FOR CHANGE

Thursday 18th March 2010

POLMONT LUNCHTIME CONCERT

with
the Scottish Ensemble

Variations on La Follia – Vivaldi

Polmont Instrumentalists

Ruari Wilson

The Members of the Scottish Ensemble

Jamie Akers - Guitar

Feargus Hetherington - Violin

Stewart Webster - Violin

Naomi Boole-Masterson - Cello

Nothing Else Matters – Metallica

- Guitar

- Guitar

Guitar

- Guitar

- Guitar

- Guitar

Members of the Scottish Ensemble

The Money Tree

- Urban Poetry

- Urban Poetry

Urban Poetry

Members of the Scottish Ensemble

The Silver Spear – Irish Folk Tune

- Guitar

Feargus Hetherington - Violin

Let it be – Lennon/McCartney

Jess Abrams - Vocals

Jamie Akers - Guitar

2 Scots Tunes – Geminiani

Members of the Scottish Ensemble

Largo from Lute Concerto in D Major – Vivaldi

- Guitar

Members of the Scottish Ensemble

Knockin'

- Urban Poetry

- Guitar

- Bass Guitar

- Drum Kit

- Keyboard

Members of the Scottish Ensemble

Variations on La Follia – Vivaldi

Members of the Scottish Ensemble

The Scottish Ensemble has been delighted to work with the music classes at Polmont Young Offenders' Institution on the Music for Change project.

We were initially approached by music teacher, Ruari Wilson, who is a subscriber to the Scottish Ensemble's Edinburgh series at Queen's Hall. The opportunity to devise a project came when guitarist and lutenist, Jamie Akers, joined the Ensemble as Artist-in-Residence for the 2009-10 Season.

He brings the whole Ensemble back to Polmont on 27th April, when the programme will include music by Vivaldi and Piazzolla.

The Ensemble will have just finished their 40th Anniversary tour across Scotland, playing the same music. I do hope you are able to join us for this final part of our project.

Elizabeth Andrews

Chief Executive

Scottish Ensemble

D.3 National Youth Choir of Scotland's *Voicemale* Concert

Programme

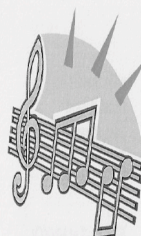
The National Youth Choir of Scotland is dedicated to providing high-level singing opportunities for Scotland's young singers. Formed in 1996 as a flagship youth choir, its activities have dramatically expanded since then to include:

- **National Youth Choir of Scotland for singers aged 16-24**
Annual residential course and concerts, recordings and tours
- **NYCoS Training Choir for singers aged 16-19**
Annual residential course and concerts
- **National Boys Choir for singers aged 10-16**
Annual residential course, concerts and tours
- **National Girls Choir for singers aged 12-16**
Annual residential course, concerts and tours
- **NYCoS Area Choirs (for Primary and Secondary pupils) across Scotland**
Weekly rehearsals and regular concerts
- **Mini Music Makers**
Musical sessions for babies, toddlers, nursery age children and their parents/carers
- **Annual Kodály Musicianship Conference**
for class teachers, specialist music teachers, choir leaders, instrumental teachers and nursery staff
- **Providing educational and training opportunities for teachers and choir leaders**
Partnerships with local authorities to help deliver Youth Music Initiative activities, singing days for primary/secondary pupils, workshops and customised courses for all levels
- **Publishing and commissioning resource material for use in schools**
Singing Games and Rhymes for Tiny Tots, Early Years and Middle Years; Go for Bronze, Silver and Gold; My Voice is Changing
- **Commissioning and publishing music suitable for young singers**
The Saga of the Seven Days, Seven Planets and a Cosmic Rock, I Landed with Seven Men, NYCoS Songbooks
- **Advocacy role with local authorities in Scotland, national organisations in Scotland, England and beyond**

National Youth Choir of Scotland, The Mitchell, North Street, Glasgow G3 7DN

Telephone: 0141 287 2858 Fax: 0141 287 2859 e-mail: admin@nycos.co.uk www.nycos.co.uk

Scottish Charity No: SC024699 Registered in Scotland No 105146 Registered Office: 152 Bath Street, Glasgow G2 4TB



**NATIONAL
YOUTH CHOIR of
SCOTLAND**

voicemale@polmont

Inspiring Change

voicemale@polmont presentation

**Thursday June 24 2010
at 13.30**

HMYOI Polmont

voicemale@polmont is part of the landmark Inspiring Change research project led by Motherwell College. Funded by the Scottish Arts Council's 'Inspiring Communities Fund', NYCoS and six other partnership arts organisations are taking music, drama and the visual arts into Scottish prisons, promoting positive change in the lives of Scotland's offenders.

As the only youth arts organisation taking part in the project, NYCoS is especially proud to have helped these young men get involved in an activity they might never before have considered. A series of weekly workshops has introduced a range of activities including songwriting, group singing, vocal techniques and musicianship skills. The participants have recorded their work and will receive a copy of the CD and a certificate.



**motherwell
college**



Programme

Hi Ho Silver Lining	Jeff Beck
Wonderwall	Oasis
That's Life	voicemail@polmont
<i>Living on a Knife Edge</i>	Short animated film
Chasing Cars	Snow Patrol
Yellow	Coldplay
The three Fs	voicemail@polmont
<i>Patched</i>	Film
Let It Be	The Beatles
Summertime	voicemail@polmont
Jock Stewart	traditional
I'm Gonna Be	The Proclaimers

Living on a Knife Edge is a short animated film produced by a group of Young Offenders from HMYOI Polmont. The group worked together to consider why so many young people feel the need to carry a knife, to gain insight into 'high-risk' situations and how these are linked to violent behaviour and to consider the impact of knife crime on victims and families. Motherwell College worked together with the Scottish Prison Service and Learning and Teaching Scotland to produce the film.

Spirit Aid is a humanitarian relief organisation dedicated to improving the lives of children and young people. Shooters is the film making branch of the organisation, giving young people a voice in which to express themselves. Last year, Shooters worked with a group of young offenders from HMYOI Polmont to produce a film and documentary. Young Offenders were responsible for scripting, acting, producing and directing the film. The film is entitled **Patched**.

That's Life

That's life
Walking about
Carrying a knife
End up getting lifted,
In the jail, on remand
No chance of bail

Doon the sheriff
Chasin snout
Junkies are all
Chasin an out...an out

Wish I hadn't done the crime
Now I'll have to do the time
Lyn in my gaff at night
Wonderin when I'll see the light
Chokin for a Patsy Cline

Lib date, Comin near
Can't wait for a beer
Canny wait until I'm oot the gate
My troops better not be late

The Three Fs

I have a fight for freedom
It leads my mind astray
Staring at these four walls
Closer every day
No more friends around me
Everybody's gone
Find out who my friends are
In this hell alone
Living in a nightmare
Dreams a distant past

It happened so fast
It goes so slow
Escaping the feelings
Is all I know
It happened so fast. It goes so slow

Same faces and places
Everywhere you go
Everything's OK until
I'm locked behind the door
Boked another visit
Let's begin the show
I can't face my future
But I can't bear for them to go

Pictures of my family
Hanging on my wall

It happened so fast
It goes so slow
Escaping the feelings
Is all I know
It happened so fast. It goes so slow

In the Summertime

Climbing up the trees, scraping
both my knees
Crawling through the grass, to
avoid the class
Weekends to the beach – it's not
out of reach
It's the summertime and we're
feeling fine
A bucket and a spade – we're off to
sunbathe
Feeling great – just met my mate
Going for a swim – we're all
jumping in
Had a brilliant day – going home to
stay

It's the summertime, the sun is out
Shorts and t-shirts, kicking about
It's the summertime, the sky is blue
Having fun, just me and you

In summertime buy a bottle of wine
Doon the park feeling fine
Everybody's havin fun
Then a cloud comes and steals the
sun

D.4 Session Review Form (Early Version)

Date:
Session Number:
Organization:
Author:

Participants Present:
Session Summary:
Comments:
How informed were the participants about the objectives of today's session, and/or how active were they as 'owner-participants' in the project?
Does anything need to change in response to today's session?

D.5 Session Review Form (Final Version)

INSPIRE ACTIVITIES SHEET

Session Leaders: Please complete this form immediately after every session (or even during the session itself). Please then type it up and email it to Kirstin Anderson (cricketkir@gmail.com) as soon as you can (e.g. within a few days). The point of this form is to keep a good record of what actually happens during the sessions. **Feel free to write as little or as much as you like**, and to add more pages if necessary. We hope it will be useful for you, not a burden!

Prison:		
Participants Present (use initials):		
Arts Organisation:		
Session Leader/Person Completing Form:		
Other Staff Present:		
Date:	Time:	Length of Session:
Aims of this session:		
Activity:		
Comments:		
Activity:		
Comments:		

Activity:
Comments:
Any good things:
Any bad things:
General Comments / Suggestions for Next Time:

D.6 Pre-Focus Group Questions and Transcripts

Pre-Focus Group Questions

Date _____

HMP _____

Interviewer: _____

Focus Group Participants (Names/Initials in shape of sitting arrangement):

The purpose of this focus group is to gather your opinions on the arts project that you are taking part in, what classes you think should be offered in prison education centres and how those classes should be delivered. Another purpose for the focus group is to give ownership of the project to you, meaning that you have an important role in deciding how this project plays out.

Warm-Up Scenario: What classes and workshops would be offered in education if you ran the prison?

1. Is the project you're participating in now similar to other projects or classes in the prison?
2. What [do you think] is the purpose of the project?
3. What do you want to get out of this project?
4. What can you do to make the project work?
5. What do you want to put into this project?
6. Do you think the project is meaningful?

Scottish Ensemble Group at Polmont
Focus Group 1/Group 1 (AM) Pre
25 February 2010

Participants: Paul, Simon, Ian, Jack, Callum & Cameron

Interviewer & Transcriber: Kirstin Anderson

KA: Today is the 25th of February and we're in Polmont, in the morning music class. So, the purpose of today's focus group is to gather your opinions on the arts projects that you are taking part in, what classes you think should be offered in prison education centres and how those classes should be delivered. So not just what is happening but also how the teachers and instructors are going about teaching. And another purpose for the focus group is to give ownership of the project to you, meaning that you have an important role in deciding how the project plays out. Whether it goes well or whatever you want to make out of it.

Paul: Aye.

KA: I'm going to start with a warm-up scenario. You get to decide, you are in charge of planning all of the classes in education. What classes would you have if you ran the prison? (pause) What do you think should be here?

Paul: Maths and English. The basics obviously.

KA: Do the guys enjoy Maths and English? Do they get a lot out of it?

Simon: It's all right, man, I started that yesterday.

Paul: I'm doing higher Maths and English now.

KA: Okay. What did you say, Simon? It's all right?

Simon: I just started that. It's all right, man.

KA: Okay, so we've got Maths and English. What else would we

Paul: Music, obviously.

Simon: Aye.

KA: Yeah?

Paul: Aye.

KA: Do you think that a lot more guys would take music if it was offered more than once a week?

Paul: Aye, aye. Definitely. That would be my next class if it was more than once a week.

KA: Okay. (pause) You can design anything you want. You can say what classes happen, how often they happen, how long the classes are. So, for example, this morning class is three and a half hours long.

Paul: I don't mind it for music but for Maths and English, morning classes should be cut a bit shorter. Cause at the end of the day you're getting...

Simon: Bored.

Paul: Aye, and you're losing interest in it.

KA: It's a long class to keep interest in. Do you think the music class should be shorter?

Paul: No.

Simon: No

KA: You can make it anything. It can be shorter but it happens everyday.

Simon: At least have it once a week.

Paul: Aye, at least. It's only on a Thursday and a Thursday afternoon but obviously you can't have the same class for both.

KA: Right.

Paul: So, the two classes should get it twice, maybe on a Wednesday morning and a Thursday morning.

KA: Okay. Ian, what do you think? What other classes would you have here that maybe don't exist already?

Ian: Um...

Simon: You should be able to get your driving test in here.

(Paul laughs)

Simon: It'd be all right, wouldn't it?

KA: Hmm...so you should be able to learn how to drive and get your drivers test.

Paul: At least the theory of it.

Simon: Aye, the theory.

Paul: The theory test, definitely.

KA: The theory test.

Paul: You probably could do the road test. They do fork lift and all that.

KA: Yeah, they do fork lift. So, I guess if we're thinking about things that could be useful to you once you leave prison. What other kinds of classes or workshops would you want?
(Pause) This is your chance. You can make anything happen.

Paul: It's hard to be put on the spot. (laughter from group)

Simon: It is, isn't it?

KA: You're going to think about it tonight and say, "Oh, that's what I should have said." Okay, well if you think of anything we can come back to it. But for now we'll go on to the first question. This question is about the Inspire Project that you are participating in. How is it similar to other classes you're taking in the prison?

Simon: Here he comes.

(Jack walks into the room)

KA: Tell me your name again?

Jack: Jack.

Paul: Jack, do you know of any classes that the jail doesn't offer but should offer?

Jack: Hmm...

Paul: In education?

KA: If you could choose anything. It is your job to make up the classes for education. What would you say?

Jack: Oh, I'd definitely get some tattooing in there.

KA: Tattoo class?

Jack: Aye.

KA: I don't know if that will happen for health and safety reasons, but...

Paul: Stabbing each other with tattoo needles!

KA: Well, there definitely is an art to it.

Jack: Oh, aye. It's imagination. That's what it is. It's not just putting a picture on a piece of paper and then your body. It's having imagination and flare.

Paul: Hm! Flare.

Jack: It's much more than just flinging something on you. You think about it. I just cannae explain it, no. Some folk have a different perspective on everything and what other folk do.

Paul: He's passionate about his tattoos.

Jack: I'm passionate about my tattoos and my music.

KA: Well, if there was a tattoo class, you could get certified to be a tattoo artist. You would learn about health and safety and the protocol that goes with being a tattoo artist. How to keep your instruments clean and things like that. There's definitely something that could be learned from that.

Jack: They should have a life skills class.

KA: A what skills class?

Jack: A life skills class for the younger boys that are coming in. I was in care homes when I was younger. But I got the experience of looking after myself once I left. Then I came in the jail. There's a lot of boys coming in here that don't know how to cook meals. Wash their clothes. Sort their bills.

Paul: So they just end up back in the jails.

Jack: Aye.

Simon: That's how fucking instant noodles were invented.

(group laughs)

Jack: Aye, I know, but you got to know more than just noodles.

KA: It's nice when you're able to cook a meal and hang out with some friends.

Paul: Aye.

KA: I know that in some of the adult jails they have parenting classes and they work with their kids.

Paul: They do that in here, aye.

KA: Oh, they do?

Paul: Aye, they must do. There's a Tales for Tots thing where you can make books and that.

KA: Oh, what is that called?

Paul: Tales for Tots.

KA: Tales for Tots. I'm sorry, you just said that. Are there any kinds of other classes or programs that would be good to involve family?

Jack: Mediation for the family.

KA: Mmm, yeah.

Jack: Definitely.

Paul: By that you mean what?

Jack: Like see, I'm in here now and all my family's away to _____ and no one cares a fuck for my little brother. And I could do with help building that link up to my step-mum.

KA: Okay.

Paul: Aye, aye.

Jack: My cousins and their brothers and sisters.

Simon: Can I go back to the class?

KA: Yeah.

(Simon leaves the room)

KA: It's hard sometimes to have links with family just in general, you know, whether you're in prison or not. But I think being in prison can make it more difficult.

Jack: I got letter from my step mum in December there and we no spoke for years. She wrote to me and I find it awkward trying to read. But, I still haven't replied. I don't know what to say. I feel I would need somebody to help me...apologize. Which is stupid. I shouldn't need to apologize to anybody. But, just with my mum...

KA: Well, Jack, it's hard. It's hard to do that with family sometimes.

Paul: I'm lucky on that front. My family stood by me.

KA: Yeah, it's different for everyone. Do they not have people that help with making those connections and mediating?

Jack: I've never heard of anything.

Paul: They say they got things in here. See, you can talk to a social worker. Or, you can talk to a listener.

Jack: Social workers can only do so much.

Paul: Aye, see but if you tell them your problems or something they end up taking it to far and they tell the hall staff and that.

KA: Yeah?

Paul: Your contract of confidence, you know what I mean?

KA: So some kind of mediator program?

Paul: Aye.

Jack: Aye.

KA: Or, I know some prisons they...the prisoners will set up their own... where they build up a group of people who help each other cause when you bring in social workers it's a different kind of...it can be a different kind of situation.

Paul: Aye.

KA: Okay, well right before you came in we were just about to start the questions about this project. So, so far has this project been similar to any other classes you've taken in the prison?

Jack: I think it's better.

Paul: I think it's much better. You need to work as a unit. You need to work as part of a team with other folk. You need to try and help each other. There are no other classes where you do that.

Jack: There's an emphasis in individual achievement.

Paul: Aye.

KA: In this project?

Jack: I don't care if anybody else can teach me how to play guitar. I can do it myself. To remember the chords. I don't say, "Oh, I'll go next week and Paul will help me with my chords and with my strumming." Cause he's not gonnae. And I don't want the help. I want to do it myself. But when you get that team up and get a bit of friendship going. Where as up in the halls it's totally different, no? But you can come down here for an hour every week and you've got your wee group and you're achieving.

KA: Would you say that you can feel like you can tell when you achieve something in the class?

Paul: Aye.

KA: Whether its figuring out how to play a chord or switching back and forth between chords? Cause that takes time?

Paul: You get a wee sense of achievement. You feel good about yourself.

Jack: Ruari's a good teacher. He'll encourage you. A lot of teachers in here, I've been to Education before on previous sentences and you do something right and they just go, "oh, right, right" and there's no encouragement to step it up and be what you can be.

Paul: All they focus on in the class are the people that are better than you when they really should trying to help the people who are not as better.

KA: Yeah.

Paul: Catch up with the people that are. That's what I like about music as well. Everybody can work at their own pace.

KA: Exactly, yeah, I think that's good. So, I'm guessing that that might be how this project is different from a lot of the classes that you take in education. What do you think the purpose of the project is? (pause) What have you gained from just being in the room with Jamie and Ruari? What do you get the sense that this project is about?

Jack: Confidence

Ian: Bringing everybody together, aint it?

Paul: Aye, teamwork.

Jack: It is bringing everybody together but its instilling in you that you can do stuff. You're current situation doesn't make you affected the rest of your life. You might be in the jail, fair enough, but you're going to get out of the jail one day. And there's plenty of options out there.

KA: Yeah.

Jack: And I think you're just coming and letting us know that. Even if its music or going to a painting class or something. You can overcome obstacles to do what you want to do.

KA: Well, it's something about the self.

Jack: Aye.

KA: It's something about developing something for yourself.

Jack: It's about pride.

Paul: That's what I like. Most of the folk in that class are passionate about music. They like their own sort of music. And for the three, four hours you just forget everything else and you're involved in the project.

KA: What about the type of music that they're using? So, for example, we can hear it next door. Maybe it's not the kind of music you listen to everyday...

Jack: I'm one of these people that I believe music is what folk...I'm a heavy metal man myself but I like other categories but I wouldn't discriminate against somebody if they like some other kind of music. I mean it's what you want it to be. Music's not just one thing. It's hundreds and hundreds and hundreds of things. You know what I mean? For hundreds of people.

KA: Yeah.

Jack: It's not just one thing.

Paul: That's the thing I like about it. You never know everything about music. There's always something else you need to learn.

KA: Yeah.

Paul: So, you'll never meet anyone who's perfect at what they do. You've always got something to learn.

KA: Yeah, that's what I like about music too and that everybody can get involved in some level of it. You don't have to be a professional musician to take part in playing music. You can come in on any level. So, what do you guys...if you've thought about it yet or you can

think about it now...What do you want to get out of this project? Out of participating in the project?

Jack: I want to be a musician when I get out. I want to play the guitar on a full time. I feel inspired to take it and practice it. You know what I mean? Where as I was quick to quit at things before that. But, I used to kind of fancy being a guitar player and I think I'm going to take professional lessons when I get out and follow up on what I want to do. It's giving me a bit of inspiration.

KA: When I taught music here, I had a guy and he played for a year and started playing in my class and he practiced for a year and when he got out he was able to hook up with a teacher and he's still playing. And it's just something that he really enjoys doing for himself.

Paul: Aye, that's the reason I want to do it. I first came to music to learn the guitar. That's why I like this project as well. You learn the chords and you learn a new song.

KA: Yeah.

Paul: Plus, when you play the guitar, I said this before, you get lost in it. You just forget about everything else.

KA: Yeah. And then Ian, do you know what you want to get out of the project yet?

Ian: No, not really. I just like doing it. (group laughs)

Paul: Good answer, mate.

KA: That's all right. You might find that you think of something later. You don't have to know right now.

Ian: Aye.

KA: Do you think that you have a role in making this project work?

Paul: Aye.

Jack: Obviously.

KA: Okay, so you say obviously. What can you do to make the project work?

Jack: Practice and work in a team. Because, it's a team effort.

KA: Yeah.

Jack: We've got the performance and if one of us fails all of us fails.

KA: So, that's the tricky thing when you start doing something as a team. You know, everyone has to pull in.

Paul: Aye.

Jack: You need to take in consideration your own personal needs within in the team but you need to think of the team as a whole. You cannae just be team focused. You have to work on yourself as well.

KA: Yeah, it's a balance. Right? Of that individual contribution and being aware of the group. So we've got for, "What can you do to make the project work?" Practicing your own part, working in a team. Is there anything else you can think of?

Jack: Be open to other ideas.

Paul: Aye.

KA: Yeah, that's a really good one. Earlier Paul I noticed when I came in and started talking about the consent forms and the filming, little things like you guys encouraging each other like, "All right, come on, let's pull it together. Let's get going."

Paul: Aye, I was about to say that. Supporting each other.

KA: Yeah, supporting each other.

Paul: Be the best we can.

Jack: He just wanted to embarrass us. (group laughs)

KA: Okay, this might sound like a similar question but it's a bit different. What do you as an individual want to put into the project? How much of yourself...

Jack: All of myself. To get the best result for myself.

KA: So that means showing up, coming, trying...that kind of thing?

Jack: There's no point coming down and just wasting time. I've seen over 20 boys since I've stepped down here come in and go because they don't put any effort in.

Paul: Aye, or they come down to make CD's or they'll come down and think, "Oh, I'll play the guitar." And because they're not playing like Eric Clapton after half an hour they think they don't like it anymore.

KA: I think you're right it does take a certain, what did you say, Jack? Being open to new ideas. Because that's what this is. There are plenty of people that would hear this music that we hear next door right now and think, "No, I'm not going in there."

Jack: Well, it's obvious that they're doing something for them that's playing it. Or, they wouldn't be playing it.

Paul: The Metallica and that. It's no what I would listen to outside but it's a mixed choices of songs so I'm happy to do it. It's not a bad song but it's not what I'd listen to. But, I'd still like to play it.

KA: But that could be a really cool part of the project. It's not a song that you would normally listen to

Jack: Well, you cannae just go through life playing the one particular part of music. Cannaie just get through life playing David Grey or Bon Jovi. You've got to...have some marmite once in a while. (group laughs)

KA: I like that. So, do you guys think that the project is meaningful? Or, that it can be meaningful?

Paul: I do.

Jack: It is meaningful, aye.

KA: Because I get the sense sometimes that a lot of things that are here for you to do to do in the prison aren't always meaningful.

(Callum & Cameron enter the room)

Debbie: Hey, Kirstin, do you want these guys in here? Both of them?

KA: Yeah, yeah, sure.

Jack: Can I go back to the guitar now?

KA: Yeah. Thank you so much.

Jack: Cheers.

(Jack leaves Room)

KA: So, it's Callum?

Callum: Yeah.

KA: And Cameron?

Cameron: That's right.

Paul: Paul's boys! (group laughs)

KA: Paul, did you do the interview with Debbie?

Paul: Not yet, no.

KA: I think she wanted to grab you before (group laughs). I think she wanted to do an interview with you before you guys... excuse my inability to express ideas. I think she wanted to do an interview with you before she left. Here, why don't I stop this and I'll go see.

KA: Okay, so we're back with Polmont in the morning. My first....so we set up a scenario. If you guys could design the education program in Polmont, you can design any classes, you can make it anything you wanted to be, what do you think should be involved? What classes should be offered here? (pause)

Cameron: Hmm...

KA: You can make it up. It's whatever you want. The length of the classes, what classes are offered, what kind of workshops? What would be useful? What would be meaningful?

Cameron: The pretty much got it really, everything that you think you would need.

KA: Em hmm.

Cameron: But, it's just like, I don't know, needs more funding behind it.

KA: More funding?

Cameron: Yeah, behind it.

Callum: Definitely.

Cameron: The resources that you've got, obviously you can deal with it, do you know what I mean?

KA: Yeah.

Cameron: But when it comes to education you shouldn't just have to just deal with it.

Callum: You come to art and there's no pencils.

KA: It makes it a bit difficult.

Paul: Or music, where there's half a drum set.

Cameron: Yeah.

Paul: Not enough guitars.

KA: So, you're suggesting that the classes wouldn't change too much but perhaps the resources put behind them?

Cameron: Yeah.

KA: So for example, you'd have adequate art supplies.

Cameron: Yeah.

KA: Ok. Um, have you ever thought that there was something missing or something that you would love to have as part of the education or something you think would be valuable to have here?

Callum: Business studies.

KA: Okay.

Callum: Like Finance, if you like. Basically, once you've been in prison you can't really get a job in trades just like that. You have to be able to become self-employed. It's all about having knowledge about the subject itself. When it comes to making your business and the finance and everything.

Cameron: They'll teach you how to get grades but not teach you how to get a mortgage.

Callum: Exactly. It's stuff like that. Do you know what I'm saying?

KA: Yeah, so things that are actually useful when you leave. So, learning how to keep track of your finances and how to deal with taxes or things like that. So, in addition to having education classes and arts classes, practical resources that would be useful.

Cameron: Yeah

Callum: Yeah

KA: Okay. What about arts classes? Right now what in Polmont do you have currently offered?

Callum: There's a wide range of styles and artists. It's a good way to meet new people. People that like music. People that appreciate music from all different angles, you know what I mean?

KA: Yeah.

Callum: You get to come together and just work together, you know what I mean? We got some decent resources here when it comes to music. Like we got a few guitars. There's a keyboard. There's a computer that's got certain programs on there where if you can't play an instrument you can, you can

KA: Compose?

Callum: Come at it from a different angle. You know what I mean?

KA: Yeah, and that's important. Do you think that music is offered enough? Do you think that it should be offered more than once a week?

Callum: I think it should be more than once a week.

Cameron: Yeah.

Callum: Cause if you're here...if you're in the music class just to..just to be around music then maybe once a week is enough. But, if you want to be an artist, like when you get out, and if you want to take that route.

Cameron: Yeah

Callum: Or you want to properly learn how to play instruments or whatever like that than I think more than once a week should be offered.

Paul: There's not enough in here.

Cameron: Certainly.

Paul: You get taught something one day. You come back a week later and you forgot.

KA: So, by the time it really sinks in, it's been about four weeks.

Cameron: Yeah

Paul: Aye.

Callum: But it doesn't get time to sink in. Because you only spend like one session per week on that one thing.

KA: Right.

Cameron: So, once that session is done. Next lesson! You have to move to another thing. But you've already forgotten the first thing. So basically you're just going around a circle of remembering nothing.

KA: So, even if it was twice a week it would be helpful.

Group: Yeah.

Callum: As long as it's spread out like so you...

Paul: Like a Monday and a Thursday or something.

Cameron: Yeah.

Callum: don't forget everything.

KA: So, what about this project in particular? Do you think there is anything similar in this project with other classes that you're taking? (pause) Or, any differences?

Callum: Well, you do get a change in structure. And the mood is a lot different as well.

KA: How is the mood different?

Callum: Well, people in the music class...you're only going to be there if you like music. And a lot of time music calms a lot of people down, you know what I mean?

KA: Yeah.

Cameron: You're talking about it being therapeutic.

Callum: Yeah. People like to listen to music. Whether its crazy dance music or chilled out music. People like to relax to it. And everybody's in a better mood. You know what I mean?

KA: And that's something that you've noticed is different from the other classes you take?

Callum: Yeah, yeah definitely because sometimes people can be a bit on edge and a bit more erratic. Being in music, everybody's a bit calmer and easier to work with.

KA: Okay. That's good to know. So, about this particular project, about the Inspire Project. What have you gained from the few classes that you've had so far and the conversations with Jamie and Ruari, what do you think the purpose of the project is? And then what is the purpose for you? So, maybe just start with the first question. What do you think the purpose of the project is?

Callum: Well, I think it teaches people to come together. Whether you're from the same background or not as soon as you come into the room it don't really matter. You come together and you work together because there's not really anybody in the class that runs off and goes to do their own thing. I do a different type of music than a lot of these people in here but I was accepted to come and work with them together. Like as a team like type of thing.

KA: So, do you think the purpose of the project is to get you guys involved in a team?

Callum: A team effort, yeah.

KA: A team effort or a team kind of music making experience.

Callum: Yeah.

KA: Okay. What do you want to get out of this project? So, Cameron, can you think of something that you

Cameron: Um...just experience, a little more knowledge, input from a professional point of view. Do you know what I mean? I don't know. That's about it really.

KA: That's a lot. That's good. So, input from professional musicians, which is something that is different about this project than a normal music class. Bringing in professional musicians from the Scottish Ensemble and when you say knowledge are you talking about knowledge of how to play an instrument?

Cameron: Yeah, that's right.

KA: Or, learning how to use the program? Are you guys using Garageband?

Callum: Logic. Yeah, Logic Pro.

KA: Yeah. And that's a professional program.

Callum: Yeah.

KA: People use that professionally. What about you, Ian? I know I asked you earlier but have you had any more thoughts about what you want to get out of the project?

Ian: Not really. Just getting advice, and as you said, input from the other people that's coming in to help you.

KA: Good. Yeah. So, most everyone has said either learning how to play an instrument or getting advice or input from professional musicians. One of the interesting things about this project is that everyone wants to make sure that you guys feel that this is your project. What can you do to make the project work well?

Callum: Working towards something. You know, we've got a target. We've got a performance that we want to do later on in the year. So, hoping that all that goes well and just trying to make that thing work.

KA: Do you think it's helpful to have something to work towards?

Paul: Aye.

Callum: Yeah.

Paul: Having a goal to work towards, aye.

KA: Yeah, so you have a plan to reach this goal.

Paul: Cause it means you have a deadline so you need a certain amount of effort to meet your deadline.

Callum: You're not just wallowing. Just waiting for something to happen.

KA: No, it's good to have a plan of what you want to achieve. And just in the kind of logistic sense. What are some other kinds of things you think you can do in the sessions weekly to make it work? To kind of keep that group effort going?

Cameron: I don't know really, it's just being a part of each of the...say, for example, like, there will be one kind of music for a certain couple of people. There will be one kind of music for a certain amount of people and like four, three, like three, four different types of music in the same room and when each person is giving input into each other person, do you know what I mean? Everybody's making music that everybody likes.

KA: So, you're really building that group.

Cameron: Yeah, yeah, like bridge building kind of, if you know what I mean.

KA: I know what you're saying. Can you think of anything else, Paul, that you think you can bring to the project to make it work?

Paul: I think the project would maybe work better again if there were more music sessions because some of the people get bored because they're learning the same thing again and again and they're getting fed up with it. If there were more sessions you would be doing something different every week and you'd be progressing instead of doing the same thing.

KA: Okay. So maybe having more sessions, which would also give you the opportunity to practice more and develop that.

Paul: Aye.

KA: Do you think that the project is meaningful? You just said something, Callum, about you're not just coming and wallowing about. You're not just waiting for something to happen.

Callum: Yeah.

KA: Do you think that the project is meaningful for you in that sense that you've got a goal?

Paul: Aye.

Callum: Definitely, definitely. It's only going to be what you want to get out of it. Do you know what I mean? Obviously if you're here to just play an instrument and go, if you like just playing an instrument and go and forgetting about it. That's fine. But, if you want to get, for example, meeting new people. That's easy to do. Learning to play instruments. Learning about music. That's pretty much easy to do as well, like. It's good. The way things work in there. The structure. Everything. It's good.

Paul: The teaching is more relaxed, ain't it?

Cameron: Yeah, yeah.

Callum: You're not forced to learn anything, know what I mean? You're only in there for that reason. For music. Nothing's forced upon you. You can do what you want, that's fine. But, that's not really how it goes in that lesson.

KA: So, do you think that because the teaching approach is more relaxed that therefore...it seems like you're saying it then gives you the opportunity to make the decision for yourself...

Callum: Yeah.

Paul: Aye.

Cameron: Yeah, it gives us that option to make the decision for yourself. They have more respect for us and I take more notice of what they're saying. We got to put more effort into what we're doing because of how they give us...

Paul: The teachers' act like one of the team rather than just being the boss. They just act like one of the team. They're trying to do it for you. It makes you want to do it for them.

KA: It sounds like it's more demanding of you as an individual than just to come in, sit down and get out a pen and paper kind of thing.

Callum: Yeah, we teach them sometimes. (group laughs)

KA: Well, that's the great thing about the arts. Whether or not you're a professional

Callum: Yeah, there's always something you can learn.

KA: everyone can contribute and has something to bring to that and you can only make it richer for the other person. Okay, is there anything else you guys can think of for this project or for education in prisons that you want to say at this point?

Cameron: Not right now.

Callum: No, not really.

KA: Okay, if you think of something later. I'm going to be back at the end of the project. I'm going to come see your performance and I'll be back at the end of the project and if you guys

are up for another focus group I'd love to hear about your experience going through the project, what you think worked, what you think didn't, what could be done better next time.

Cameron: Okay.

Callum: Okay.

KA: Great. Thanks so much.

Scottish Ensemble Group at Polmont
Focus Group 1/Group 2 (PM) Pre
25 February 2010

Participants: Morgan, Alex, William & Billy

Interviewer & Transcriber: Kirstin Anderson

KA: We are in Polmont and it's the afternoon. The first thing we are going to talk about is a warm-up scenario. If you could design education in Polmont; what classes are taken, when they happen, how long they are, who teaches them. If you could design it, what would you include? What would you have offered in Education?

Alex: Well, I wouldn't inflict the gym times with the education.

KA: Okay. So, gym happens the same time as education?

Alex: Yeah. With our work parties and education, we either have to choose to go to work or education and leave off the gym.

KA: Right.

Alex: And if we go, we miss the gym, know what I mean?

KA: I see.

Alex: It would be good if it was separated. If the gym was in one time and the...maybe you could go earlier in the morning and then start education. That would be good.

KA: So, do you not have any classes or sessions in the evening?

Alex: No.

Morgan: In the evening? At nighttime? No.

William: Well, in the gym sometimes we do at night.

KA: Sometimes.

Morgan: I feel that I'm up at Education constantly and I've got a work party that I need to go to. But, I'm on a low wage from my work party because I'm not there all the time. So, I think if you're in full time education you should be able to get a wage for it.

KA: You don't get a wage for being in

Alex: No.

Morgan: No. So, I'm up here for most of the week but I'm doing my work party.

Alex: You don't get paid for being up here.

KA: You don't get any wages for coming to education?

Morgan: No, nothing at all.

KA: Okay.

Alex: I'm pass man on my work party. The reason that I'm on one of the top wages, I'm earning 12 pounds. And the reason why that is because I'm up there most of the time. And I've got to choose between my work party, the gym and education.

Morgan: Aye, you've got to choose between a good wage and

Alex: So, if I don't go to my work party and I go a bit more to the gym or up to education then I lose me job.

Morgan: Aye.

Alex: And I get on like 5 pound or 4 pound.

Morgan: I'm on 7 pound because I'm up here all the time.

KA: But, you really need all three of those areas to

Alex: It would be good if there was a proper timetable, you know what I mean? If we could go to the gym in the morning, finish that early, have a shower, then start education and then the next day is work. If it was all at the right times, you know what I mean?

KA: Yeah.

William: You just have to get a proper schedule.

(Debbie Phillips, filmmaker, and GT walks into the room)

DP: You want one more?

KA: Sure, come on in, we just started. So, Billy, we were talking about designing the perfect education scenario for prison. So, if you could design the perfect education department in a prison, what would it be? And so far, everyone was saying it would be helpful to have a timetable so that everyone could go to education, to jobs and the gym without them conflicting with each other.

Billy: That would actually be a good idea.

KA: Yeah, cause it sounds like you have to give up something in order to do something else.

William: That's exactly what you have to do.

Morgan: You have to give up education for a better wage.

KA: Yeah, and you want to be able to go to the gym because you want to be able to feel healthy.

Alex: It's like, do you know when you go to the gym and you make all your progress, you know what I mean? You can go for a week and then all that progress you'll have to stop to go to work parties or this [education] and you're back to square one again.

KA: So, why do you think there's not any kind of timetable?

William: Cause they haven't thought about it properly.

Alex: In the jail in Perth, up in Kirkcaldy, next to Kirkcaldy, Perth Jail, all their times is perfect. Their gym goes at seven o'clock in the morning. You come back at half eight, nine o'clock. And then you have your shower and go to education. So, that's early in the morning, you know what I mean? Or, at nighttime.

KA: So, if classes were offered at night, would you take part?

William: Yes.

Morgan: Aye

Alex: As long as it didn't conflict with gym or work parties, know what I mean?

KA: Right, so what I'm saying is what if it was designed, whether it was education or work party, if there was something happening in the nighttime, like an evening class, then that would allow you to go the gym in the morning, go to work party during the day

Billy: and go to education at night.

KA: Yeah.

Morgan: Aye, I'd definitely do that.

Alex: That would be good, yeah.

KA: It's more of a regular schedule that you can make for yourself.

Morgan: Cause there's a lot of people in here that's maybe late teachers. They're only in here one day a week.

KA: Yeah.

Alex: We need more teachers in, really.

KA: So, more teachers.

Alex: Cause the teachers that are in now, they're doing a good job but...there ain't enough classes and there ain't enough teachers, know what I mean?

KA: Yeah.

Alex: The ones that's in, they try to learn you as much as possible and they do a good job...

William: But, you cannae learn from just one class.

Alex: If you ain't got enough classes

William: one type of that class. There should be more sessions there.

KA: How do you think you could arrange that then? Take the morning class

Billy: Mondays, Wednesdays and Fridays.

KA: Right, and how long is the morning class? It's three and a half hours. Is that too long?

Billy: That's not too...it's quite a good period.

KA: You could fit two classes in that time frame.

William: I think we should change between classes, maybe. An hour and a half in one class, an hour and a half in a different class.

KA: Yeah.

(Cameraman from Republic Film enters the room. Release forms were signed before session began)

Morgan: Up to your break. Cause that's what usually happens. You work until the break.

William: You could work until the break and then swap classes. That's what you could do, eh?

Morgan: That would be brilliant, aye.

KA: Is everyone okay with the camera?

William: No, I just don't want it to get my face and that.

KA: Okay, as long as you don't get William in the camera.

Cameraman: Cool.

KA: So, those are all really good suggestions. From what you've said so far, would you say that a lot of the men in Polmont would like to have that kind of schedule? That kind of opportunity to have

Alex: Probably, aye.

KA: a daily schedule.

Billy: That way we all know where we stand, where we going and when. Cause we usually just get told the night before, eh.

KA: Really?

Billy: Yeah, they have a wee list and they tell us the night before.

KA: Okay, so would you say if it was Monday of this week, would you know what your whole week looked like?

William: Aye, but it would be better if we had a full time table.

Morgan: I would because I know what I'm going to every week but folk that put their names down for things don't find out till the night before.

KA: Yeah.

Morgan: And I think the biggest problem in this jail is not being open enough.

KA: What do you mean, "not being open enough?"

Morgan: When you go out for your work party you're meant to look at the sheet. If you go back, after your dinner, you go out for recreation at night but then you're meant to look at the sheet to know where you're at in the morning. But if you're no...you only get recreation every second night

Billy: So, you can only look at your sheet once

KA: Oh, so you can't look at your sheet

Morgan: So you can only look at your sheet. So you don't find out till the morning when they come and get you.

KA: Is there a system set up where you can make suggestions?

Billy: No.

KA: No. Okay.

William: Even if we did, it doesn't really matter, because they don't listen.

Alex: The gym inflicts what our recreation is, you know, at nighttime. If we want to go to the gym, we have to choose between the gym and getting out for rec.

KA: I see.

Alex: So, we get locked up for 24 hours one day and then the next day we get out for an hour and forty-five minutes. Plus, if we want to go to the gym, that means that we get locked up for forty-eight hours. We shouldn't have to choose like that. It should be proper.

KA: What about weekends?

Billy: Weekends, recreation is in, ken, the mid-afternoon.

Alex: two o'clock.

CS: All weekend you get out for two hours. Saturday, Sunday, you're out for two hours.

KA: You only get out for two hours on Saturday and Sunday.

Alex: We don't get out on Saturday and Sunday.

Morgan: Either two hours on the Saturday or two hours on the Sunday.

KA: Wow, okay.

Alex: Go a day, miss a day. Rec is every second day. And adult jails gets it everyday.

KA: I see.

Alex: They get out for scratch and exercise at two o'clock.

William: That's what I said before, we're getting treated like we're...

Morgan: Adult jails you can't have education full time and get a wage for it.

KA: Yes, I believe you can.

Morgan: Cause I've been in remand in adult jails. That's another thing about here. When you're on remand, you don't get nothing at all.

KA: Nothing. No education?

Morgan: No education. No work party. You can go to the gym, but that's it.

KA: Okay, so it sounds like you guys would make a lot of changes (group laughs). Thinking about arts in prisons, do you think that it's important to have arts classes and opportunities like these types of projects? (pause) Do you think it's important to people or could be useful?

Billy: Yeah, it does help you express your emotions.

KA: Okay.

Morgan: I think the biggest problem with most folk, why most folk are in here, is because they've no got a proper hobby outside. I didn't have a hobby, you know what I mean? But, if I learned to play the guitar and that I'm in here then I can have a hobby when I'm out.

William: I would say there should be music classes. That's what I would say.

KA: So more music classes. Do you know of men in the hall who don't have access, who want to be in music but...

Morgan: There is a waiting list.

KA: There is a waiting list, yeah.

Billy: I think Ruari is understaffed.

Alex: One day isn't enough.

KA: Yeah, so there's just one day a week right now. One music class.

William: It's not enough to learn. You can't learn in one day.

KA: Yeah, you need more.

Alex: It's like the education class as well. It's impossible to learn. Like, if you go one day, everything you've learned and then wait a full week and go back again. It's just...

KA: You're kind of starting over again?

William: Starting from square one.

Alex: It's pointless.

KA: That's actually my next question. With the Inspire Project that you're doing right now with Ruari and Jamie is the project that you're participating in now similar to other classes that you're taking in education or the opposite, are there distinctions that you know that are very different? (pause) So, is the class very different from other classes you're taking?

Billy: This is the only class I'm taking right now.

KA: Okay, so this is the only class you're taking. Is anyone else

Morgan: I think Ruari's class is different.

KA: How?

William: It's more fun.

Morgan: Aye, it's more hands on. You know what I mean? It's more physical.

KA: Yeah.

William: Approachable.

Alex: Mmm hmm.

KA: So, how would you describe

William: It's more entertaining. That's what I would say.

Alex: Aye.

KA: Okay. Do you think that the mood of the class is any different? (pause) Imagine yourself walking into the room. What's different about walking into that classroom?

William: Cause you feel like you want to do something.

Alex: Mmm hmm.

KA: Okay.

William: You want to take part.

KA: Yeah.

William: Other classes you don't really bother. You don't feel that.

KA: Okay.

William: Different atmosphere, that's what it is.

Alex: Aye.

KA: From the sessions that you've had so far, what do you think the purpose of this project is?

Alex: Just to teach us to make music.

Billy: To see if we can all work together. Be able to trust each other.

KA: From seeing you last week and playing together in the circle [today], I mean, it's hard enough to play in a band when you know everybody (group laughs). You know when you're all friends and you're playing after school or something. So, what you're doing is learning a skill; how to listen to each other, how to give and take. And I didn't know, William, that you wrote that piece.

William: It was me jazzed up.

Billy: He was just sitting there and went, "doo, doo, doo" (making a gesture as if playing the piano).

KA: It's great. It's really great. What I love about that is everybody builds on top of that and then you come up with this great piece. If you guys keep it at that level it could be really exciting.

Billy: We spent working on it for about three weeks, wasn't it?

William: Aye.

Billy: And this changed it straight away.

KA: Who changed it?

Billy: I don't know. Who changed it?

William: It was me. I changed it.

Billy: No, I'm talking about the Spanish thing.

KA: Oh, with the lute?

Billy: Yeah.

KA: It had a different sound?

Billy: They changed it completely right over, aye.

KA: Well, you can always change it back. You can do something different with it. That's the great thing about using music in that way. So, what is it that you want to get out of this project? Personally?

Alex: Out of music class?

KA: Yeah, out of the Inspire Project that you're doing.

Alex: To learn how to do something. To learn how to play guitar or piano.

KA: To learn how to play an instrument.

Alex: So, obviously, whenever you're older you can play it. It could come up in the future. It's good to know how to play it.

KA: What about the performance? Are you nervous about the performance? Or, excited about it?

William: It gives you something to work towards.

KA: Yeah.

Billy: I'm intrigued to see how it's going to turn out like.

KA: Yeah, it will be exciting to see what you guys decide to play. So having a goal to work towards, the performance, do you think that makes more

William: Motivated.

KA: So you're motivated to do it, okay. So, one of the key things about this project is the idea that this is your project and what you bring to it makes it. So, for example, you wrote that melody and everybody added a bit to it and it turned into a song. So, do you think there are things that you can do to make the project work well? (pause) And, if so, what are those things?

Morgan: Just get along with everybody. Listen to everybody.

William: Teamwork.

KA: Yeah. Show up! (group laughs) So, teamwork, as you say. What does that mean exactly in a music sense? So, when you're playing music.

Morgan: Work together.

KA: Yeah. When you're playing together, what are the things that you physically have to do?

Alex: Listen.

KA: You have to listen. You have to

Billy: Communicate.

KA: Yeah. So, you have to make eye contact. You have to think about what someone else is playing and whether it fits. Whether you want to go back and play it again. Okay, just a couple more questions. What do you want to put into this project? (pause) So, you know what you want to get out of it. You want to play an instrument or you want to work towards the performance. What do you think you're going to have to put in to achieve that?

Alex: Time and dedication.

Billy: Effort.

William: Hard work.

KA: Mmm hmm. But, is it the kind of work that you want to do?

William: Aye.

Billy: Yeah.

William: You get something out the end of it.

Billy: It's self-rewarding in its own way, isn't it?

KA: Yeah. Do you think that some classes or some projects are more meaningful than others? (pause) Or, more engaging, I guess?

Morgan: Aye, yeah.

Billy: Yeah.

William: More interesting.

Morgan: One of the things you do need in here, cause you get your Maths, you get your English, you get your art, you get your music, but you don't get

William: Any sciences.

Alex: Sciences and chemistry and that.

Morgan: You don't get to know things about everyday life out there, how to read bus timetables, things like that. You know what I mean? Where there's a lot of folk in here that don't know how to do that.

KA: So, going back to that scenario at the beginning, if you could design whatever classes you wanted for the learning centre, would you design a class for

Morgan: That's what I'd like to do, yeah.

Billy: They've got an independent living unit in here.

Alex: It's impossible to get into it; it's only like three or four people. There are 700 odd prisoners. You can't suit everybody, you know what I mean?

Billy: That's true.

Alex: They're only taking four or five people now and that stays on for six, seven weeks.

KA: So, how long did you wait before you got into education when you came to Polmont?

Billy: It was four or five weeks before I came to this class.

Morgan: Aye, the same for me.

Alex: About a month.

KA: What would you say?

William: The same time.

KA: Yeah, so it takes about a month before you can get into any classes.

William: It's cause of the waiting lists.

KA: Okay, do you guys have any questions about the project or anything that you wanted to talk about concerning the project or just education in prisons in general?

William: Nope.

Billy: No.

KA: No. Okay.

Morgan: We should all get wee'er sentencing for less waiting lists.

(group laughs)

Billy: If you complete a program, it can take a bit off your sentence.

KA: There's some kind of program where they do that.

Morgan: They're for long termers. You do them to get your parole. I got another year if I don't get my parole.

KA: Yeah. Well, thank you, guys. I appreciate it.

NYCoS at Polmont
Focus Group 1 (Pre)

13 May 2010

Participants: David & Mark

Interviewer & Transcriber: Kirstin Anderson

KA: Today is the 13th of May and we're in Polmont with David and Mark. The first thing I want to talk about is a scenario. If you get to design the classes that happen in education in Polmont, you get to pick anything that you think is important to have here that you think the guys would want to come and learn about, what classes would you choose? And you can start with some classes that already happen that you think are important.

David: Make your own music up.

KA: Okay, so music.

Mark: Music, but I think in the music class there should be more of a recording facility.

KA: So, a recording studio?

Mark: Yeah, but only as a privilege if you actual stick towards the course.

KA: Okay.

David: Singing classes and that.

Mark: For instance, later I've got to record a demo and it would be good if I could have a certain room that I can go into myself and sing and do the recording without having to sing in front of everyone else.

KA: I like that. Let's say if this room for example, was a proper recording studio. And you said you can only use it as a privilege so let's say, you had to go through a month of music classes and show that you're actually very keen to come and then you get to use it.

Mark: And actually have a purpose for using it.

KA: Yeah, and also if you had a recoding studio here, in addition to recording your music, you could also learn how that recording studio works.

David: Write your own music and then sing it.

Mark: I already know. I did an NC and an HNC in music technology.

KA: Oh, so you already know how to do a lot of that. That's great. Well, do you think other guys would be interested in that as well?

David: Definitely.

CN: Definitely, aye. I think a lot of people like to work Reason and Able and ProTools and that.

David: It gives you confidence.

KA: Yeah, sure. Okay, so a recording studio in which you can record your music, sing and also learn, if you like, how the recording studio works. What other things do you think would be important to have in education?

David: What? Just like anything?

KA: It can be anything. It doesn't have to be music related although I think the recording studio is a great idea. What else do you think guys would find interesting? Would find meaningful to have in education?

David: I think half the guys that are in our music class are probably all just sitting there, to be honest (David and Mark laugh).

KA: Do you think that if there were different kinds of classes, more guys would be interested in education? You could pick anything you want. What do you think would be good to have?

David: Basically music. That's all I'm really into.

KA: Okay.

Mark: I'd say music as well. That's not helpful, but...

KA: That's all right. Art, music, I think those are really important things to have.

Mark: Creative writing.

KA: Creative writing.

Mark: That can help you create your own songs, you know what I mean?

KA: Yeah.

Mark: Start to reading a book.

KA: Do you take any classes besides the singing project right now?

Mark: Any other classes? Drama.

KA: You're doing the drama?

Mark: Aye. You're just sitting and watching films and that. I prefer to act. To do stuff.

KA: Yeah.

David: Any course that involves life skills with actual qualifications or certificates.

KA: Okay.

Mark: By the time you get out, like, you can get a job somewhere.

David: Mmm hmm. It would be good for the music studio if you actually have a reason to work there, to record a demo to take back. You can master it yourself or get somebody who can teach you how to master the music.

KA: Okay, yeah, I really like the recording studio idea.

David: Like an X factor kind of thing they should have (group laughs). Like singing in the big group, me and him are doing all the singing. Other folk are just mumbling.

Mark: It would be really easy to do, man, cause all you need to do is separate a room so you can actually have a vocal room and dampen it.

KA: I think maybe part of the trouble is that none of the rooms are for one specific class. Even the art rooms are often times used for other classes so the prison would have to say, "Okay, we believe this is really important. We're going to give this room to be the recording studio." It's a matter of convincing people that it's important enough. I think that guys would always be interested in it. You know, you'd always have a sign-up sheet of men who want to come in and learn about it or use it.

David: Regardless of what kind of style of music you want to listen to.

KA: Yeah, and that's another thing.

David: I prefer old rock and roll, hip-hop, just all mixed really, you know what I mean?

KA: Yeah.

David: Old music's the best.

KA: Mark, what kind of music do you like?

David: I like the 60's and that. Back in the day.

Mark: I listen to in between, like, Pink Floyd up to Metallica and Iron Maiden.

David: Fleetwood Mac's good, ain't they?

KA: I love Fleetwood Mac.

Mark: And then just acoustic.

KA: Yeah.

Mark: Like, then the blues.

David: Jackie Wilson. Do you think he's good?

KA: Very good. I think that you guys have such a variety of music that you like to listen to.

Mark: I think I listen to everything because I play guitar, drums, piano. I listen to everything.

David: Marvin Gaye, I know is quite good, ain't he?

KA: I love Marvin Gaye.

David: Who do you think the best ever singer is?

KA: Oh, that's a hard one. I do really like James Brown.

David: James Brown. He's not bad, ain't he?

KA: He's amazing!

David: Do you think he's better than Jackie Wilson?

KA: Um, they're different.

David: Similar, but different.

Mark: I think my favorite vocalist is the guy from Lincoln Park.

David: I like Elvis, Buddy Holly. I like Jackie Wilson.

KA: There are so many good ones. Well, I think that the recording studio is a great idea and what would be really exciting is that I'm sure there would be a number of guys at Polmont who could really help plan it out and develop what it should be and what it should have. If you think of any other classes that you think would be important to have in education, we'll come back to it. The first question I have about this project that you're participating in now, the singing project with NYCoS, do you think that it's similar to other projects or classes that are in the prison?

David: No, I think it's a lot better.

Mark: It's unique.

KA: How is it unique, Mark?

Mark: It's the only chance I've had to do it in the jail. It's completely different from anything else you do.

David: Aye. It makes you feel better. You're all locked up in the jail but you're doing something you enjoy, you know what I mean?

KA: Mmm hmm.

David: So it makes you feel better. It gives you self-esteem and that.

Mark: Aye.

KA: Okay.

Mark: Although it does get teeming when you go to the classes and you get that R_____ boy. He just sits there, he doesnae do nothing.

KA: This is a guy in the class?

Mark: There are certain people in the class, they don't listen. They just

David: Mumble.

Mark: Mumble.

KA: Yeah.

David: They just carry on.

Mark: Talk and carry on and laugh.

KA: How many guys are in the project?

David: Six of us, aren't they?

Mark: There are supposed to be fourteen.

David: Only six of us.

KA: The project, you say, is unique and it makes you feel better. Do you think that's because of the singing? Do you think there's something special about singing that makes you feel better?

David: Singing makes you feel really good. It brings back good memories from the past. It just makes you feel good.

Mark: I always go back to my cell all happy.

KA: That's good.

David: It puts you in a good mood anyway, aye.

KA: Yeah. I think singing is really important. I think it can make you feel really good.

Mark: It's good to improve your vocal range. Adam Lambert has a really good vocal range.

KA: Really?

David: Who's that?

Mark: Adam Lambert. He's got a really good vocal range.

KA: What do you think the purpose of the project is? Why do you think NYCoS said, "We want to go into Polmont and we want to do a singing project."

David: It's the best thing for Polmont.

Mark: Don't know, hen.

KA: So, what do you think the purpose of it is?

David: The purpose of the project? Just to stop people from reoffending. So, they can take up a hobby and forget about drink and drugs, isn't it?

Mark: Trying to get folk on the right path.

KA: So, give people a different option?

David: Folk can realize they've got a hidden talent, you know what I mean?

Mark: Aye.

David: Something they can start once they're outside and that.

KA: Yeah.

Mark: Give people a different perspective in music because when they come up they just think, "Oh, I'm just going up to do music class" and then they go up and it's completely different from what they expected. But, it's a lot better than what they expected.

David: A lot of folk just do it for a laugh and that. Some people cannae sing and they just laugh about it.

Mark: But we take it seriously though.

KA: Would you say you're the only people in the group that take it seriously?

David: Basically, but P_____ takes it seriously.

Mark: He takes it serious.

David: P_____, he's away back to the hall.

Mark: Aye, he was in the art class but

David: P_____, what's his second...

KA: Okay. I might get him into the final focus group.

David: He was good with the drums and that, you know what I mean?

KA: Yeah, okay. What do you want to get out of the project?

David: I don't know, like, what you can achieve through it.

KA: Okay, so seeing what you can achieve?

David: Seeing what we can achieve and that.

KA: Okay.

Mark: Aye, basically.

David: I'm trying to learn how to play the guitar and that.

KA: Okay.

Mark: You would have liked to have done that ensemble thing, that Scottish Ensemble project.

KA: Did you sign up for it?

Mark: I did, I performed in it.

KA: Oh, okay.

Mark: I got my certificates.

KA: Nice. Mark, you said earlier something about improving your range. So, when you are doing the singing, you said you want to see what you can get out of it. David, you said you want to see what you can achieve. Do you also feel that you want to develop your skills as a musician?

David: I just want to get better.

Mark: It would be good to have an actual music teacher.

David: See, if there was that in the jail, I would just focus on that.

Mark: Aye.

KA: Focus on music?

David: Cause I'm doing like twelve year, it's like a stretch and a half. But, I would just focus on that so by the time you get out you've achieved something for yourself.

KA: Yeah. Well, and when you're out of Polmont and you go to an adult jail, hopefully they'll have music there as well. Or, even if they don't, someone in the Learning Centre that you could talk to about possibly getting a music class started so you can continue doing that. So, what can you do to make the project work well?

David: What could you do to make the project work well?

KA: Yeah.

David: Watch the people that are actually paying attention and actually wanting to do it.

KA: Okay.

David: And the people that aren't wanting to do it, send them back to the halls. Kick them out.

KA: So, you're saying from the teacher's perspective that to send the guys back that don't want to do it?

David: That's right.

KA: Right now are they just trying to keep them in?

David: Aye, I think they're trying to sway them more towards it.

KA: Right.

David: Which doesn't seem to be working. If it works then great.

Mark: See all the ones that are paying attention? They could make their own group up for them. Couldn't they? And just do it in Polmont.

KA: Do you guys ever try to get, like when you are in class and you're working on a song or something and maybe someone is mumbling or

David: They were coming up with a whole lot of rubbish when making their own tune and that. It was rubbish.

Mark: I know.

David: There were ones that weren't even paying attention. They were just coming up with a lot of rubbish and just putting it on board.

KA: So, they weren't really trying?

Mark: It's always the ones that don't pay attention that say, "Oh, we can say this and we can that."

KA: Do you think that it would be worth it to try and encourage them to sing in the project?

Mark: It would be good to try and encourage them but it's...

David: They're just there for the munchies.

Mark: They're just up for the munchies. So they can get a drink of juice.

KA: Oh, I see. You get snacks.

Mark: People just come up. Know what I mean?

KA: Yeah.

David: I just love singing. That's all I need to get up here.

Mark: I'm pretty much the same. My mom teaches me how to sing.

KA: Really? That's cool.

David: I just taught myself. Just listened to all the 60's, 70's. Know what I mean?

KA: Yeah.

Mark: My mom used to be in a band. She used to tour Europe.

KA: What band was she in?

Mark: I don't have a clue (group laughs).

David: She's a singer, aye?

Mark: Aye, she's a really good singer.

KA: That's great.

Mark: She teaches me ways to sing. Ways to do it.

KA: Yeah.

Mark: I play the guitar and I always slouch. You're going to get better and clearer vocals if you keep straight.

KA: Oh, yeah, because of your diaphragm.

David: What kind of stuff do you sing?

KA: I sing lots of different kinds of stuff.

David: Buddy Holly. Who's that lassie that used to sing with him?

KA: Um, I don't know.

David: He was like Western, Western Rock.

KA: I don't know. Do you know Nina Simone at all?

David: I think I've heard the name.

Mark: BB King.

KA: I love BB King. Yeah, Nina Simone, she has a really distinctive voice. She almost sounds like a man. She has a very deep voice. But, she did a lot of blues and jazz.

David: Blues is good, ain't it?

Mark: Blues is what got me started in music.

KA: Oh, yeah?

Mark: Mmm hmm, when I was a wee boy I used to listen to it. And then I just taught myself. But, I cannae take lessons.

KA: You guys like such a different variety of music. It sounds like most of the music you're doing in the singing project is more popular.

Mark: I like all music. When you're singing, it's like a story you're telling.

KA: Yeah.

David: Plus, when it's a good tune it just makes you feel good and that.

KA: Yeah.

Mark: The only thing I think they're doing wrong in the music class, see when we're singing a song like Chasing Cars or Oasis and that, they're dropping the octave on the guitar, on the music. Instead of actually trying to make us sing to the actual pitch, which would be better for us if they actually tried to train our voices.

KA: I see.

Mark: Instead of dropping the octave.

David: We all sing pure at the same time. Sometimes when you're singing all at the same time somebody is just shouting. They're right next to you and that.

KA: Does it hurt to sing that low?

David: No.

Mark: No.

KA: Cause if it feels like its stressful, then

Mark: I sing that low. I'm getting used to it, you know what I mean?

KA: Okay. So you have a session this afternoon? (CN & SM shake head yes) Okay, what do you want to put into the project?

Mark: Everything.

David: A Mixed variety of music.

Mark: They said we're going to get Sweet Home Alabama.

SM: Sweet Home Alabama is a brilliant tune, isn't it? I like all music. See like Elvis and that, stuff like that. Songs like his and that Buddy Holly.

KA: Did they ask you what kind of music you like?

Mark: They said last time that we're going to get to put things down but they never.

David: We're stuck on the same tune, that Wonderwall. Oasis. It's not really good that tune, ain't it?

Mark: It's overrated.

David: It's overrated, aye.

Mark: Based on the band that it came from.

KA: Do you feel comfortable enough to say to the project leaders

David: They're good. A couple of them are not bad singers and that but you can tell they don't like the same things as us, you know?

KA: Yeah. Do you feel comfortable enough to say to them, "Why don't we try a blues song?"

David: What else? What else is a decent tune to sing?

KA: There are so many. I guess the important thing is to pick a song that you really like.

David: When I sing Elvis songs I like to sing like him and they sing in just a normal voice. They just pure sound like a normal voice.

KA: Oh, and you like to sound like him?

David: Singing Oasis is just like an English sound, just pure English (laughs).

KA: Do you think that the project is meaningful?

Mark: Yeah.

David: I think it's a stress relief. See what you're thinking about, when you're stressed. I think it just takes your mind completely off of it.

Mark: It puts you in your own world. You can gain so much from it if you pay attention.

KA: Mmm hmm.

David: If you just concentrate on the one thing, you'll get better at it. Know what I mean?

KA: Mmm hmm.

David: All the CD's I just got in. I've just been sitting and practicing every night.

KA: Yeah. Do you have a co-pilot?

David: Nah, my own cell.

KA: That's good.

Mark: My co-pilot doesn't actually get an option. I do it anyway.

David: I just sing all the time, you know?

Mark: Aye.

KA: Yeah.

David: I like something like Coldplay but some of their songs sound like Oasis.

KA: Some of their songs are really good.

David: Sometimes they're songs are really slow.

KA: Yeah. But, some of it's good.

David: I think some of the best singers come from America. Nowadays it's all English. ones
It's all computerized. I prefer the oldies. That's the ones that can sing, like way back.
Nowadays it's just completely controlled.

Mark: Back in the day was raw material.

David: Elvis started singing when he was ten years old and he went all the way to the top.

KA: It's changed so much. That's another thing you could do, if you had this recording
studio, you could play around with recording your voice, how it sounds naturally and then
there's some way now where you can auto tune your voice, which is crazy!

Mark: Aye.

KA: It sounds like you guys have a lot of ideas about music and what kind of songs you
think would be good to sing. Okay, unless you have anything else you would like to say
about this project or any ideas about singing, that's all my questions for now. Do you have
anything else you want to say about music or singing? No? Okay, thank you.

D.7 Post-Focus Group Questions and transcripts

Post-Focus Group Questions

Date _____

HMP _____

Interviewer: _____

Focus Group Participants (Names/Initials in shape of sitting arrangement):

1. Was the project what you expected? Please explain.
2. How was the project similar or different to arts projects you may have done in school? How was it similar or different to projects you may have done in education while in prison?
3. What did you get out of doing this project?
4. Did you like working in a group? Please explain.
5. What did you think about the project leaders?
6. Are arts projects meaningful to have in prisons? Why?
7. What about this project was especially useful or meaningful to you as an individual?
8. Would you recommend a project like this to other people? Have you done so already?
9. Do you think you will continue to take part in education even though the project is over?

Scenario: The project is going to run again and the project leader has asked you to make any changes you think would benefit the project. What would you change?

Scottish Ensemble Group at Polmont
Focus Group 1/Group 1 (AM) Post
25 March 2010

Participants: Paul, Simon, Jack & Callum

Interviewer & Transcriber: Kirstin Anderson

KA: It's the 25th of March and we're in Polmont. My first question is was the project what you expected? (pause) So, when you first started it, maybe you signed up, what kind of idea did you have and did it turn out to be what you thought?

Simon: I didn't know we were doing that performance at the end.

Jack: Aye, I did.

Simon: I didn't. I wasn't listening then.

KA: So, wait, Simon, you're saying you didn't expect the performance?

Simon: No.

Paul: I wasn't really clued in that we were doing the performance until about four weeks into it, no.

KA: Really?

Jack: No, they told us when it started that we were going to do it.

KA: Okay. Callum, did you know about the performance.

Callum: Yeah.

Jack: Of course he did.

Callum: It worked all right. It was good.

Jack: (mumbles something)

KA: Say that again.

Jack: Me and Jack Black are on it like car bonnets. So we are. We're on the case.

Paul: Piping!

(Jack & Paul laugh)

KA: You're on the case. (pause) Are you guys cool with doing this now?

Jack & Paul: Aye, aye.

KA: Yeah, okay. So, aside from some of you not knowing about the performance and some of you knowing about it. Were there any other expectations that you had that turned out to be different or turned out to be what you thought?

Callum: Well, I didn't learn how the equipment we were to use till on the day. We didn't rehearse with any of it till on the day. It was all sorts of stuff that we didn't usually have.

KA: So, you had to learn and how to use new equipment on the day of the performance.

Callum: Aye.

KA: Okay. Anything else besides the equipment and the performance?

Jack: I never knew there was Irish folk coming.

(Paul laughs)

KA: In the audience.

Jack: I didn't like that. Tons of folk in the audience. I thought it was just going to be a wee low-key thing.

Paul: I thought it was better that there was more folk in the audience because family out I thought there was going to be nobody there.

KA: Yeah.

Paul: But, it was more folk than I thought and it was better playing to people rather than just sitting with us again because we've been doing that for weeks on end.

KA: Yeah. So, would you say that you liked having the audience?

Paul: Aye.

Jack: No.

KA: You didn't like it?

Jack: No

KA: Callum, did you like it?

Callum: Yeah.

Jack: I did once we got into it. I didn't at first.

KA: Well, it makes you very nervous when you have an audience. How was the project similar or different to any other projects or education classes that you may have done in Polmont?

Paul: I don't think it's no similar to anything I've ever done in here.

KA: Say it again.

Paul: It's not similar to anything I've ever done in here.

KA: How so?

Paul: I've never really had a chance to do anything like that. Never really had a chance to put on a show for anybody.

KA: Okay. So, it's different in that way that you had the opportunity to show what you had been doing.

Paul: Plus you had a goal. You were working towards something as a team. You weren't just sitting and trying to learn something on your own.

KA: Okay, anyone else have some other thoughts about that? Simon?

Simon: I didn't play in the show.

KA: That's all right.

Jack: Aye, I thought it was totally different from the other classes because all the other classes are piping.

(Paul laughs)

Jack: You don't really do anything. You sit and do worksheets cause I did education in my last sentence and it was piping.

KA: So, you actually did something in this project.

Jack: Aye.

Callum: And you got to get your hands dirty.

Paul: Aye, it's the first time I've ever done anything like that, man.

Callum: You're working together as a team

KA: In other classes or workshops would you say that you don't really do that? Even if you're in a group of people, I think sometimes

Callum: We usually just work by ourselves.

Paul: Aye. In other classes cause it's your basics, English, Maths and you've got different aims because you're on different levels and stuff. Where as here we all work as a team and try to achieve a goal.

KA: Did you like working as a team?

Paul: Aye.

Jack: Aye.

KA: When you say you liked working as a team, what exactly did you like about it? You said, Callum, that it's getting your hands dirty. What is it about...

Paul: Putting what your learning against what somebody else is learning.

KA: Okay.

Paul: And then all coming together.

Callum: Different styles of music.

Paul: Different thoughts about what we should be doing in music.

Callum: There's people that like country music

Paul: Rap music.

Callum: Rock music. We all came together, put something together.

KA: So, you brought all your different interest together and combined them to make something that everybody was a part of?

Paul: Aye.

KA: Okay. What did you get out of doing this project?

Jack: Self-confidence.

Paul: Aye.

Jack: Pride.

Paul: A sense of achievement.

Jack: A good scan.

KA: A good what?

Jack: A good scan. A good feed.

Paul: A sense of achievement. You see everybody that done it, we didn't really know each other before we done it but if we see each other about the jail we'll talk to each other. It's the kind of pals we made throughout the jail.

Callum: We got a chance to work with a professional orchestra. Well, not an orchestra but an ensemble.

KA: So, what I've got so far, all of you have say pride, self-confidence, working with a professional orchestra, the chance to meet new people in the jail, make some new pals. What did you think of the project leaders?

Paul: They were all right.

Callum: Cooperative.

Jack: That Fergus was a bit of a piper.

Paul: Fergus was all right.

KA: You had a lot of people coming in. You had Ruari, who's here as the regular music teacher. You had Jamie coming in and then you had Jess. And you also had the various members of the

Paul: Ferguson.

KA: Fergus

Paul: Stuart that looked like Ewan McGregor.

KA: How do you feel about how they led the course?

Callum: They let us do our own thing. They didn't take control, like. If we wanted to change anything we could change it.

Paul: They made it as if they were the same as us. It wasn't us and them. We're all the same.

Callum: Equal.

Paul: Aye. We all have the same goal.

KA: Do you think that is helpful when you're trying to do a project as a group?

Callum: Yeah.

Paul: Aye, definitely.

Callum: Cause you can get frustrated. Feel like jacking it in. Forgetting about it. They made it an environment where it was good to work in.

KA: Think back to sessions where there were particular moments when you may have been frustrated or bored.

Paul: After about four weeks of doing the same songs because it's a mixed choice of songs but it's not that many choices of songs. It was as if we were covering the same stuff again. See you're coming back just to remember what you done last week. It got frustrating after a few weeks of that.

KA: So, how did you work through that?

Simon: Had to just keep going.

Paul: Just keep going. Mix it up. Try something different sometimes.

KA: Do you think that arts projects like this one that they're meaningful to have in prisons?

Paul: Aye.

Callum: Yeah.

KA: Okay

Paul: They're should be more of them.

Callum: They teach you to work together. Teach you to be creative, enthusiastic.

Jack: (sarcastically) A zeal for life.

(Paul shakes his head)

KA: Okay. The reason that I ask that question is because a lot of times people think that the only education that should be allowed in prisons is English and Maths, very basic kinds of things. I just wonder, if you had to say to someone why you think its important to have these kinds of projects in prisons, what would you

Jack: Cause it helps to build up character and they're hoping it turns the prisoner into a different person. Not totally different, but different views and how things should go and that. Because folk moan about prisoners being the way they are but they should be encouraging us to change instead of shunning us and badmouthing us. The dafties.

Paul: That was a good answer.

Jack: Aye, I know.

Callum: Well, at the end of the day jail is just like a rehabilitation centre, isn't it?

KA: Well, it depends. Some people think it should be and some people think

Paul: Well, they're trying to make Polmont just like that.

KA: Are they?

Paul: That's what they're saying, aye.

Callum: English and Maths, that's not enough. If we're in here and we're going to get out we're going to need the best chance of getting through and just English and Maths, that really is not going to teach someone more than how to read and count numbers. Know what I mean? And you need a lot more than that.

Jack: There's a lot more jobs than just having to know English and Maths. There's a lot of boys in here that want to be very specific things in life. There's a lot of smart boys in here.

KA: I believe it.

Jack: We're not a lot of dafties.

KA: I agree with you. I taught here for a year and there were

Jack: It's like plants. You put plants in bad soil and they grow up in crossing. You put them in good soil and they're going to sprout up.

(group laughs)

KA: That's quite an analogy.

(group continues to laugh)

KA: It's still a big debate. People are arguing over what prisons should be doing. If they should purely punish or if we should encourage people to develop skills

Paul: If we do nothing we're obviously going to just be waiting for the day we get out and we'll just go back in cause that's all we know. If we come in here and learn something then we can continue with our learning and keep that going and not go back and out and do what we were doing.

Callum: Punishment isn't going to help anybody at all. It might help the minority at the end of the day, but you don't want to just punish people because they won't learn anything apart from, "oh, you end up in jail for a little while." But, you want to rehabilitate these...certain people, you know what I mean? Make them understand that you don't have to go out there and cause crime to get by. Do you know what I mean? You teach them something and give them something to make them feel that they are worthy for than chances are they're not going to want to come back to jail. They're going to want to make a change in their lives. Rather than just saying, "Sit in this cell and learn English and Maths until you get out." At the end of the day, if you don't want to learn, you're not going to learn.

KA: If you don't want to come and do these kinds of projects

Callum: Then its not going to help you at all.

KA: It's not going to help you so you have to say to yourself, "I want that." You were talking about jobs. Are there many men in Polmont that have very specific things that they want to do and that they want to learn?

Jack: I want to be a youth worker. English and Maths has nothing to do with youth work. It's all about life experience. What is Polmont offering in ways of life experience or whatever else? Say somebody wanted to do tattooing, for example. There's no facilities for that, is there? There's art but that's it.

KA: I guess this goes back to our first focus group and we were talking about designing the perfect education program in a prison. It's so varied. The five of us in this room, we all have different things that we like to do. So to have an establishment like a prison to cater to all of them would be very difficult. But, that doesn't mean its not possible to offer a variety of programs that you could then use. So, for example, in this project you were saying that you did a lot of group work. I'm assuming, you probably know more than I do, but if you're doing youth work, does that involve a lot of group work?

Jack: Aye.

KA: And working as a team?

Jack: Aye.

KA: So, using those skills in different ways, I guess, is what I'm saying. Okay, so what about this project that you just finished was especially useful or meaningful to you as an individual? (pause) We talked a little bit about the group but think about your personal experience. What did you get out of it as an individual?

Callum: Well, me myself, because I use a certain type of music where you either love it or you hate it. For some people they like it, a lot of for people it's not their cup of tea. They think it's rubbish and what not, you know what I mean?

KA: Yeah.

Callum: And when I performed in front of people, your first impression you think, "Ah, they're going to hate it." They're not going to like it. They're not going to understand what I'm saying. They're just going to think I'm talking rubbish. At the end of the performance I actually got compliments. They said it was good and I should carry on when I get out. It was surprising and it was good to hear, you know what I mean?

KA: Yeah.

Callum: Before I started performing I was a bit scared, you know what I mean? Not scared, because I've performed before, but

KA: Nerve wracking

Callum: Yeah, yeah. Cause nerves. You don't know how it's going to end up. You don't know how it's going to go down and you're in front of the governor and the deputy and what not. I thought it was a success because I got my message across. I enjoy what I do. Personally, I think I'm quite good at it and people agreed with me, you know what I mean? They thought it was good.

KA: Good, yeah.

Callum: It was a success for me.

KA: Jack, what did you get out of it? Personally?

Jack: I felt I got the chance to share something with other folk. Folk think I'm piping cause of my taste in music. They ended up enjoying the song.

KA: Actually, with both songs, the piece that you were doing you're spoken word and you're song, I think it was fun to watch the Scottish Ensemble playing because for both of those pieces it's totally different from what they usually play.

Callum: It's one end of the scale.

KA: But, they were totally digging it. They loved it because it was fun. Because you guys were doing it together. And I think that was really cool from an audience...I was just standing in the back but it was cool to see that. If you think about it all of you were giving something of yourself to contribute to that. Scottish Ensemble, too. But it was really cool to hear how that sounded in the end. Jack, can you say that again?

Jack: I got a chance to share my taste in music with folk. Maybe it broadened their horizons a wee bit. And I got a wee bit of pride. I actually stuck it out and done it.

KA: Yeah, you finished it.

Jack: Aye, and I've been in this class since October. That's hard work. And I've learned to play the guitar. I've chuffed with myself, you know?

KA: That's good. Paul?

Paul: I got a sense of confidence as well with folk coming up and saying, "Ah, you done well" and "that was good." Pats on the back for it. Plus I got to hear a different style of music. Plus I thought it was good hearing professionals coming in and telling you what they thought. And them teaching you. Plus I got to sit and see them do what they do best as well.

KA: Yeah, what I thought was cool too was that everybody, you were really attentive and you were really listening to what each other were doing during the performance. And that shows that you were all willing to give it a fair chance. Simon, what about yourself? I know you didn't do the performance but you stuck with the class.

Simon: I thought it was good to see how music actually works.

KA: Okay, yeah.

Simon: See how they put it all together and that.

KA: Would you recommend this project to other people in the prison?

Callum: Definitely.

Paul: Aye.

KA: Has anyone already done so? Maybe saying, "You should check out a music class?"

Callum: Yeah. Whether you can pick up a guitar or a keyboard and play it. That's not necessary. The lessons that you learn while you are in the class, they're useful. Know what I mean?

KA: Yeah.

Callum: Coming into that music class it teaches you to work together. Whether you're a hip hop artist or a hard rock artist, you know, whether you're anything because there's a space for you there. And you can bring whatever your talent is to the table. Whether it's country music or Indian pop, you know what I mean?

KA: I think that's one of the best things about the arts. All the time people say, "Oh, everybody's good at something." It is one of the few times when we can all get together in a room and everybody has something they can contribute whether its participating or offering a song to use or learning how to play or bringing in spoken word. I think that's a really good comment. Do you think that you'll continue to take part in education even though the project is over?

Group: Aye, aye

Jack: I'm going to have to take part in education anyway when I go to do my social work course.

KA: Okay. And do you plan on staying on the music course?

Paul: Aye, I do.

Jack: No, cause I'm out next week. I've got a guitar tuned outside.

KA: Okay, this question isn't written down but I was thinking about it because a lot of people say that when people in prison take part in education that it can possibly contribute to them not reoffending once they leave. I think that there are many things that make up whether or not someone reoffends again. I'm interested in what you think. Do you think a project like this

Jack: No.

Paul: You need something to take outside with you and continue with and maybe take your mind off what you were doing out there.

Callum: I think its just whatever you make it because if you don't care about being here, you know what I mean, if you show no remorse about whatever you did out there to come in here and you don't care then its not going to have any impact for when you leave. If you want change then you can make change. It's simple. Either you do the crime or you don't. You can think about the consequences and if you care enough to not want to come back here then I don't think you will. Am I right (to the group)?

Paul: I'll not be back.

Callum: Cause if you don't want to come here then the more time you won't. But, if you don't give a damn, "Oh, jail's nothing, I can do the years. That don't bother me", then you're just going to come back in here. I think something like this and other education, if it gives you extra skill, even if you don't get a certificate out of it, sometimes it can open your eyes and say, "I didn't know that I could do this before I came here." It turns out that I can and I'm quite good at it so people leave, some people continue with it, like he said.

KA: Even if its not a job. A lot of people say if you have a job when you get released then you won't reoffend again.

Jack: That's bollocks. I had an apprenticeship the last time I get released and I got into trouble a couple weeks after getting released.

KA: I think it's a number of things. If you don't have friends or family to support you, it's many, many things. You were going to say something, Jack, the idea that education could help stop reoffending. What do you think about that?

Jack: No, no. It may give you self worth and that but it's you that reoffends. You can't go to a post agency and say, "I can do this because I've had the chance to do English the last time I was in Polmont."

Callum: That's the truth.

Jack: There's nothing you can do that will stop you from reoffending. Maybe help a wee bit but will never stop you. The only person that can stop you from reoffending is yourself.

KA: So, do you think its what Callum was saying? That it's a choice?

Jack: Aye, I've spoken to hundreds of boys in here who say my lifestyle is supposed to benefit my family. How does your family benefit from you being in jail? What does your young daughter get out of seeing her dad in jail? That's going to affect your weans when they're older. There's nothing positive about the jail at all. You can come in and get a massive jail body and hundreds of certificates but there's nothing positive about it. You're still getting your freedom taken away. And there are still some staff that talk to you like you're a dog. Know what I mean? It's derogative. It's a horrible place. I hate it. But, it's your choice.

KA: Okay, I was just thinking about that on the way here. Okay, this is the final scenario. The project is going to run again and all the project leaders, Ruari, Jess, Jamie, they say, "Okay, we're going to do it again. What changes should we make?"

Paul: A lot more time.

KA: What do you mean by more time?

Callum: More than once a week.

Paul: Plus a longer time to play. Not just more than once a week. A longer time between when we decide to do a project and the project.

KA: So, more time to prepare?

Paul: Aye.

Jack: Aye.

KA: More than once a week, plan it out better, anything else? Callum, earlier you mentioned something about working with new equipment the day of the performance.

Callum: Yeah.

KA: Do you want to work with the equipment that you're going to use throughout?

Callum: Yeah, throughout.

Paul: Get used to it.

Callum: It's a bit tough to prepare on...it's not rubbish but low quality stuff. Cause on the day it can surprise you, you know what I mean?

KA: Sure, yeah.

Callum: To how different something of low quality to something of high quality something is. Using it from the start can give you a better idea like. It makes you more creative cause you can get more ideas from high quality stuff.

KA: Anything else? Any other ideas of how you could make it better?

Jack: Food.

KA: Okay.

Callum: More professionals. Like before we use the ensemble, maybe somebody else.

KA: More time to work with the professionals or just more people coming in?

Callum: More styles of people coming in.

Jack: Just think, we're crusaders. We're the first ones to do this project. We've set the mark for this. We're crusaders.

KA: You actually have.

Jack: I'm the Metallica crusader.

(group laughs)

Jack: I'm bringing heavy metal back to civilization.

KA: Jack, I'm writing that down. Okay, I'll turn this off.

Scottish Ensemble Group at Polmont
Focus Group 2/Group 2 (PM) Post
25 March 2010

Participants: Billy, Alex, William & Cameron

Interviewer & Transcriber: Kirstin Anderson

KA: Today is the 25th of March and we are at Polmont in the afternoon. My first question for you guys is, "Was the project what you expected?"

Billy: Yeah.

KA: Yeah, okay, in what way was it how you expected? (long pause) Don't all talk at once.

(the group laughs)

Billy: It's probably more than I expected. I probably expected a wee standard bit of fun. But after playing, it felt completely different.

KA: So, how was it more than what you expected? In what sense?

William: Cause it was a lot more people there. I didn't think it would be that many people there.

Billy: It was a completely different atmosphere.

KA: At the performance?

Billy: Aye.

KA: More people at the performance. And you're saying a different atmosphere in a sense?

Cameron: How laid back it, yet serious, it was, if you know what I mean? I thought it was just gonna be, you know what I mean, but the governor was there and all that. And loads of people and all that.

KA: So

Cameron: The visiting committee was there and all that kind of...

KA: So, Cameron, in the same sentence you said it was laid back but it was serious.

Cameron: Yeah.

KA: So, are you talking about the sessions? How you went about learning the songs was a bit more laid back? What was the serious part of it?

Cameron: The laid back bit was actually performing but the seriousness of it was, like, the spectators took the performance seriously.

KA: Okay, I see, so the audience took what you were doing seriously.

Cameron: Yeah.

KA: Does everyone pretty much agree with that? Or, do you have any different ideas? Do you have any different ideas, Alex?

Alex: When we first started the project I thought it was going to be, well, I thought it was going to be crap. That we were going to be playing what we were going to be playing and it wasn't going to come together at all. And it was just going to be in a room maybe for a little while. But it turned out pretty, very good. The warden was there. All the social workers was there. There was other people there. And it all came together like a proper concert. Your family could come in. I thought it was fantastic. Very good.

KA: Good. Okay.

Alex: The best I've had in jail, yet. Ever.

KA: Okay. That's actually my next question. Do you think that the project was similar or different to other projects you've done in the prison or other education?

Alex: Nothing like the other projects. This was the best. That's the best project yet this jail's probably had.

William: Definitely, ten times different.

KA: Okay.

Alex: It was just...

William: It was just more exciting or something about it. There was just something about it. It was better.

KA: So, more exciting for you coming in...the process you mean? How was it more exciting?

William: I was just more eager to do it. It was something you wanted to do.

KA: Yeah.

William: Other things you wouldn't want to put the time and effort into. I actually tried. I tried and make an effort for it. You know what I mean?

KA: Yeah.

Alex: Even if the other boys want to make an effort or not. It showed you if you wanted something and you get it together

William: You can pull it off.

Alex: You can pull it off. You know what I mean? You can do it if you try. Nobody else really thought about it before. If you stick in, it all comes together.

KA: Yeah.

Alex: And it did that day. That day was very good.

KA: Do you think it was helpful to have the performance? Like something to work towards?

Cameron: Yeah.

William: It was something to look forward to, you know?

KA: Did you like working in a group? Some of the other guys were saying this morning that a lot of times when you go to an education class, you're in a group but you're not exactly working together.

Cameron: We're in groups but everyone is in their own kind of group, if you know what I mean?

KA: Mmm hmm.

Cameron: Like three stick together in one place and three stick together in another place. Cause everybody pretty much had to do the same thing. We were kind of forced to interact with everyone at the same time but, it's like, that's a good thing, if you know what I mean?

Alex: I think it was the teachers as well.

KA: Okay.

Alex: They wasn't like too bossy. They were just relaxed, you know what I mean? They had a relaxed report and they let you learn at your own pace.

KA: Okay.

Alex: They told you what to do but they never pushed ya or forced ya. They helped ya. They weren't too bossy. And the way that they did it, it worked out good, you know what I mean? You learned from them.

KA: Is that not usually how the teachers work in the other classes?

Alex: Mmmm...

KA: From your experience?

William: Some of them, not all of them.

Cameron: It's like to music teachers here, it's a passion. You know what I mean?

KA: Yeah.

Cameron: But to teachers in other fields, it's a job. Do you know what I mean?

KA: Yeah, definitely.

William: Just different teaching methods, I think.

KA: Yeah, I think you're right about that. Do you have any thoughts on that, Billy?

Billy: Nah, I'm good.

KA: Okay. So, this is a question for you to think about for yourselves individually. What did you get out of doing the project? And it may be different for everybody. What did you come away with thinking; "Oh, that was really good" or "I'm glad I got to do this because..." fill in the blank.

William: You meet different people.

KA: Okay, that's a good thing, yeah. Anybody else?

Alex: Your family got to see you do something good.

KA: Yeah.

Alex: Something that they thought you could never do.

Billy: Good buffet.

William: I got to meet my pal's family.

Cameron: You got to eat real food.

(group laughs)

KA: I think it's good when you can have family come in and see positive things happening in the jail.

Alex: They motivate you. If you were just doing it and nobody could really see it...but with your family coming in to see it then that motivates you to want to do it. It makes you want to learn harder. It makes you really want to do it and do it right.

KA: Yeah.

Alex: It motivates you for a lot of stuff.

KA: Okay, so, so far we have meeting different people, family getting to see you do something positive. Anything else that you got out of the project personally? (pause) It could be learning...

Cameron: Experience.

KA: Yeah, experience.

William: Learning how to play instruments.

KA: Okay. Billy, what did you get out of it?

(Billy laughs)

KA: See my technique there?

Billy: Yeah. (laughs) I got more trust within the group.

KA: More trust within the group? Yeah, that's big. Okay.

Billy: I don't know if you seen the morning class? They're pure hyper and jumping about everywhere.

KA: Yeah.

Billy: Where these guys are a little bit more laid back and mature.

KA: There is a big difference in the...

William: The people in the other class, in the afternoon class they actually want to work. The people in the morning class are just fucking hell, man.

Billy: They're jumping off the walls and the corners and that.

William: They're not really interested in working towards anything.

Cameron: It makes it hard for everyone.

William: I think that people who don't put in the effort and don't want to be there shouldn't be there in the first place. The teachers...they should just not let them come in the first place.

If they don't want to do it, they could be in that class for a year and they're still not going to do it. If you don't want to do it, you ain't gotta.

KA: It makes a big difference if you actually want to do something.

William: That's how everything that we done actually sounded all right because we actually tried. We pulled it together and all that. We're interested.

KA: You pulled it together really well. It sounded really good. Okay, do you think that arts projects are meaningful to have in prisons?

Billy: Yeah.

Alex: Yeah, very.

KA: Why are they meaningful?

William: Did you say art?

KA: Arts.

Billy: It helps your self-expression.

KA: Arts projects. So, it could be music, art, dance.

William: Oh, right. Aye.

Billy: I'm not sure about dance.

William: I think music. I would say music is the big one.

Alex: With music, you can do things you never thought you could do. You know what I mean? It opens up new doors for you.

KA: In what sense?

Alex: It could be a hobby, a new hobby. If you're drunk outside or you did something daft because you were bored. If you learned how to play the guitar, you learned how to do something and you got good at it, that's a hobby for you. That could stop you from doing things.

Billy: A distraction.

Alex: Art is good as well. Art opens up your eyes to all sorts of things. I did a little bit of art like drawing and things with computer animations and things. Some things you don't even know you really can do. You don't even try to do. And you learn them all. It's good. It's very good.

KA: Yeah. Okay. Cameron, what were you saying just a second ago?

Cameron: It's gone. You know when someone talks over you, you completely forget what you were talking about.

KA: Oh, yeah. Well, if it comes back to you just say it again. Okay, so it opens up new doors in the sense that this could possibly be something that when you leave, even if it's not a job, you know, the idea that you could go home everyday and pick up your guitar and work on something. And constantly learn new songs. What about the project was especially useful or meaningful for you personally? What was the thing that you got out of the project the most?

Billy: I'm sure you just asked that, you know?

KA: I think...

Alex: Confidence.

KA: Okay.

Alex: Confidence in yourself that you can do it if you try.

KA: I guess the last question I was asking was why the arts were meaningful to have in prisons.

Billy: Right, I get it.

KA: It's a similar question.

Billy: Just the few of us.

KA: What?

Billy: (singing) "We can make it if we try. Just the few of us."

(group laughs)

JF: (singing) "You and I"

(group laughs)

KA: What about you, Cameron? What did you personally get out of the project?

Cameron: Um...

KA: It might just be getting to perform or...what would you say?

Cameron: Experience. A good memory inside a bad one, if you know what I mean?

KA: Yeah.

Cameron: Um, just like, ...and obviously just the knowledge of being able to play chords on certain instruments. Just like the basics.

Billy: Could you play drums on the outside?

Cameron: You know what? I used to have lessons when I was young but I was too young to, you know, keep at it.

KA: Yeah. William, what about you? What did you personally get out of it?

William: Don't know. I just met new people and that was nice.

KA: Okay.

William: Learned how to work in a team.

KA: Mmm hmm.

William: Learned how to play the keyboard.

KA: Yeah. That's good. Would you guys recommend this project to other people in the jail?

Alex: Definitely.

Cameron: Yeah.

William: Aye. It just depends if they were really interested in it.

KA: You would only want people to come that

William: that actually want to do something with it. Cause it's a waste of time if they don't want to do it. There's always some people here, like with anything else in the jail, if anyone in here hears that there's food coming in from the outside they'll obviously just jump at the chance. They'll just use that.

KA: Do you think you'll continue to take part in education classes or this class?

William: This class.

KA: Now that the project is over do you still want to take part in education?

Billy: Yeah.

William: Music definitely.

KA: Okay. What about you, Cameron?

Cameron: To be completely honest I don't know what the question was. I was in a different world.

KA: Yeah, I could see. I just asked if you think that you'll stay in the music class or take other education classes.

Cameron: Oh, yeah, yeah. Definitely.

KA: What about you, Alex?

Alex: Mmm hmm. Well, I liked it in here before the project. But since the project I like it ten times more now. I want to learn more stuff now. Since people can see it and it all comes together if you try.

KA: Yeah.

Alex: I would love to learn more tons more stuff now, you know what I mean?

KA: Yeah.

Alex: And put in more effort.

KA: That's good. Okay, this question isn't on my form but I was thinking about it on the train here. A lot of people say that if someone, while they're in jail, takes part in education that they are less likely to reoffend when they leave. What do you guys think about that? Do you think it's true?

Billy: It's a possibility, yeah.

Cameron: I don't.

William: I don't either.

Cameron: I reckon it's a load of rubbish. If somebody comes in here with the attitude that they're going to go back out there and reoffend then they're going to reoffend again no matter what they do in the prison, no matter what they do to pass time anyway. It's the attitude you have towards things.

KA: But lets say the person

William: I think the exact thing as Cameron.

KA: Well, lets make it a little bit more detailed. Let's say I'm in prison and I decide, "Enough of this. I'm really going to learn this. I'm going to do this." Do you think having the experience of going to education, and wanting to go to education...do you think I can take any of that out with me when I leave to try to not reoffend again?

William: Aye.

Billy: Of course you can.

William: It's your attitude. It's just the person's attitude when they get out. Obviously there's a lot more temptations and stuff. There's a lot more stuff to do. It all depends on the attitude, really. And temptations.

KA: And how you respond to them, I guess.

Cameron: Yeah. Don't get me wrong, it does give them an opportunity but they have to want to use that opportunity to make the best of it rather than to...anything could come of it.

William: It's very rare you find, especially people in the jail, cause obviously they just want to go and do daft things and then they're back in here.

Cameron: Yeah.

William: But you only get the odd handful in here that actually want to go out and do something. They don't want to get back in the jail.

KA: Yeah.

William: It just all depends on the attitude and all the rest of it.

Billy: A lot of people say it's because of boredom that they offend. That you give them an education or something they can possibly do.

William: I think that's stupid. People say, "I'm just in the jail because I was bored." It's no! They're in the jail because they're daft. Because they've done something stupid.

KA: Mmm hmm.

William: You know what I mean?

KA: So, it's a little bit more complicated than just saying, "Oh, if you go to education...

William: You'll stay out of jail.

Cameron: Yeah.

William: If that's the case then everybody would stay out of jail.

(group laughs)

William: Obviously, it can help.

KA: I think it can contribute.

William: Aye.

KA: I think it can help if you want it to.

William: If the person lets it help them then it will.

KA: Yeah. Okay, so this is my final question. It's scenario. So, the project's going to run again and Ruari and Jess and Jamie, they come to you and they say, "Were going to do this project again. What changes would you make?" And you can change absolutely anything. What would you change before the project runs again?

Alex: In the project?

KA: Yeah, in the project. Or, the way the project was run. Anything to do with the project.

Alex: I'd probably make it compulsory to learn how to read music.

KA: Okay, so reading music. What were you going to say, William?

William: A lot more time to practice and that.

KA: More time to practice.

William: And more songs.

KA: Okay.

Billy: How about the orchestra coming more often and that?

KA: Okay.

William: Aye, they were good, the Scottish Ensemble.

KA: What about the sessions? Would you want more than once a week?

William: Aye.

KA: Would you want the project to last longer?

Cameron: That's what he meant.

Billy: Two or three times a week would be really good.

KA: Oh, that's what you meant. More than once a week.

William: Aye.

KA: Are you happy with the number of weeks it lasted or would you want it to go over a longer period of time?

Billy: Yeah, I would like it to go on a longer period of time on a whole but for that particular subject it's just long enough, you know what I mean?

KA: So, meaning you have the project run longer but they're little project within it?

William: Aye.

Cameron: Yeah.

KA: You work towards performances every 4-6 weeks or something like that.

William: Aye.

Cameron: Yeah.

Billy: It keeps you occupied. Keep you wanting to do it.

KA: Yeah, it keeps you going.

Alex: Gives you something different, you know?

KA: Yeah. Anything else? Oh, I missed a question. You kind of talked a little bit about it. The project leaders, what did you think about the project leaders?

Billy: You mean Jess, Jamie and...

KA: Jess, Jamie and Ruari.

Alex: They were good.

Billy: Aye, they were.

Alex: That's what I was talking about when they were laid back and all that stuff.

KA: I wrote that down.

Billy: I feel sorry for Ruari sometimes because he's understaffed.

KA: Mmm hmm. (pause) Okay, is there anything else you would like to say about this project or arts in prisons...

Cameron: You see about that tutor thing.

KA: The what?

Cameron: The tutor thing that you just asked about.

KA: Yeah.

Cameron: You see like Ruari. If he's got something set in his head then that's what he's going to set out to do. Do you know what I mean?

William: Aye.

Cameron: He'll think about it and once it's in his head that's what's going to happen, yeah. So when people put in a suggestion...he's open to suggestions, but he'll be like, "Yeah, okay, I think we'll do it the way that I said." Do you know what I mean?

KA: I see what you're saying.

Cameron: He's willing to listen but not willing to take action on it.

KA: So, are you suggesting that it would be better to have a project leader who is willing to take those suggestions and then immediately...

Cameron: Even if it means it's going to take a couple of extra lessons to be able involve that. At least everybody had their own input on what's to come.

KA: And even if it doesn't end up being the perfect

Cameron: Exactly

KA: Good suggestion. It's good to go through that process and see if it worked or not.

Cameron: Yeah, yeah.

KA: Is that what you're saying?

Cameron: Yeah.

KA: Okay. Anything else? Anything at all?

William: Is Jess getting the sack?

Billy: Her contract ends.

KA: The good thing about this project is that we really want to know if you liked it or not and why you thought it was good or not so we can make future projects better.

William: I think you should do more.

Cameron: That's a wrap.

KA: Well said.

NYCoS at Polmont
Focus Group 2 (Post)
8 July 2010

Participants: John, Gavin, Jodie and David

Interviewer & Transcriber: Kirstin Anderson

KA: Today is the 8th of July and we're in Polmont. My first question is was the project what you expected?

Jodie: It feels like we're getting fucking interviewed again for the police, don't it?

David: Aye.

KA: Sorry?

Jodie: It feels like we're lifted by the police again. That's what they do with the recorders.

KA: Oh, do they?

Jodie: Kinda.

KA: It's just so I can know

Jodie: What was the question?

KA: The question is was the project what you expected?

Gavin: No.

Jodie: No.

David: No, it was good.

KA: Okay, when you say "no" tell me the reason why it wasn't what you expected. What did you expect?

Jodie: We came for the buffet (laughs). We did.

John: I'd say that just about everyone else here to start with signed up for the buffet.

Jodie: We signed up for our lunch. We signed up for something to eat and end up in an orchestra doing a performance for people.

KA: So, you signed up for the buffet. And when you came what did you expect out of those sessions?

Jodie: Just to get a laugh with your pals, man. I didn't even care about it till later down the road.

David: It changed though, didn't it?

Jodie: Aye.

David: We liked coming up, didn't we? It changed after a while.

Jodie: It got better.

David: Everybody got into what we were doing.

KA: How did it get better? How did it change?

John: We started enjoying it.

Jodie: The group started getting better.

David: And everybody started trying.

Gavin: You got confident with each other and your singing and that.

Jodie: I think we started getting a bit more confident with each other.

David: It was brilliant, man.

KA: How was the project similar to arts projects that you may have done in school?

David: I've never done nothing like this before in my life.

KA: Has anyone done any arts projects in school?

Jodie: No.

KA: John, did you do any arts projects in school?

John: No, I didn't go to school.

KA: What about here in Polmont? Have you ever done a music class or anything like that?

Gavin: You put your name down but you don't get it. Everybody in the jail try's to go to it.

Jodie: There's only about five people out of the whole jail that do music.

KA: There are only about five people that get to do music?

Jodie: Something like that. You see the same faces in there every fucking day, man. They need to get different people in. B_____ is in there every day of the week! Know what I mean? And I've been on the list since fucking 08.

KA: So, is that maybe one of the reasons that you wanted to do the project? Did you want to do the project because you couldn't get into the other music class?

Jodie: No. I wanted to do the project because I put my name up for the buffet.

KA: How did you know there was going to be a buffet?

John: They told us.

Jodie: They told us. They said it to lull us into it.

KA: So, would you say that it's the same as other projects you've done in the prison?

Gavin: No.

Jodie: No, better than them.

John: I'd never seen myself doing something like this. But we had a good laugh, didn't we?

Jodie: Aye, definitely.

KA: Okay, what did you get out of doing the project?

David: Confidence.

Gavin: I think it's to do with who we were doing it with. Carole and that. They were all right. If we were doing it with somebody who was fucking daft...

John: I know. If new people came in and asked us to do it again it wouldn't work for them. The people you were doing it with became part of your family and kept you going. You know what I mean?

Gavin: Family?

John: He was though!

KA: So, you're saying that it depends who's leading those sessions?

John: Aye.

KA: So, do you think that you would do it again if someone else came in?

John: No.

Jodie: No.

KA: Okay, so what if Carole brought someone in and said, "I can't do it but this person's really

Jodie: It wouldn't be the same, man.

Gavin: I wouldn't do it.

John: I think if it was somebody else coming we would just be fucking about.

Jodie: I think the first three weeks Carole was pulling her hair.

KA: So, it took a while to get into it?

Jodie: Aye.

John: Aye.

Jodie: 4 or 5 weeks or something for us to sing something decently.

John: It didn't actually really start until the last two weeks or something.

Jodie: We started to get solos and that.

KA: Okay, did you like working in a group?

David: Aye.

John: If they just picked you and put you in a group, no folk would be getting on. It would be fucking different obviously.

KA: So, did you know each other before you did the project?

Jodie: Aye.

Gavin: Aye.

KA: Do you think it would have been a lot more difficult if you didn't know anybody in the group and you had to come in and sing?

Jodie: Definitely.

KA: Are there any other classes or work parties in the prison where you work as a group?

John: Plumbers. Lots of different work parties.

KA: And you work in a group? Okay. What did you think about the project leaders? You had Carole and

David: Marco, Shelly. We had to Carole's.

Jodie: Marco's all right. So is that...

John: Lucinda

Jodie: Lucinda. Quality.

KA: What did you think of Carole?

Gavin: Good laugh.

Jodie: Brand new. She was sound, aye.

KA: And Marco?

David: Marco was funny. They were all right. You could talk to them.

KA: What about the guitar playing? Did you like the acoustic guitar?

David: Aye.

KA: Do you think that arts projects are important to have in prisons?

David: Definitely.

Jodie: Aye.

John: Aye.

David: It helps you, don't it? It makes you feel better.

John: If I wasn't going to that I wouldn't be doing anything for that full time I was going to that.

David: You feel better when you're doing it.

Jodie: At least we should get something for it like a music class or something. We get a letter saying, "Cheers!" We should at least be getting something for it.

KA: How long have you been on a waiting list for music class?

Jodie: Ten weeks or something. I just done a choir class and I still can't get in.

KA: If the class were still going would you still want to be in it?

David: Aye, definitely.

Jodie: Aye.

KA: Do you think that you'll continue to take part in education even though the project is over?

John: No.

Gavin: No.

Jodie: We tried. We're on the list for everyone.

David: I'll put my name on the list.

KA: How many music classes are there? Is it just once a week?

David: One.

Jodie: No, every day. That B_____ is up here every time I'm up here. He's making CD's and in there playing electric guitars and that.

KA: I thought the class was just once a week.

Jodie: Aye, It's meant to be but he's up here every day of the week, man. Honest.

KA: Who is?

Jodie: B_____. It annoys me, man.

KA: Would you recommend the project to other guys in the prison?

John: No. We would say go up and have a laugh singing and that and they would say, "Fuck off." That's what they'd say.

Jodie: It was too embarrassing for other folk but we just said, "Fuck it." That's what I said the first couple of weeks.

David: It ended up all right, man.

Jodie: It was good, man.

KA: Yeah. The performance was great. You had a huge audience and you sounded really nice and loud.

Jodie: And they still can't get us into a music class?

KA: Yeah.

Jodie: That's what they all say, "Oh, you were good." Fucking do something about it.

KA: Mmm, yeah.

Jodie: Instead of just forgetting about us.

KA: Was there anything about the project that was especially meaningful for you as an individual?

Jodie: The songs we wrote ourselves.

John: We wrote the songs.

Jodie: Want us to sing one now?

KA: How did you write those songs?

Jodie: Just sat at a table and came up with ideas.

John: Just sat and came up with words and lines and it got worked into a song. One of em got split into two groups and we came up with lines each and we just put it in.

Jodie: We're talented guys. The recording was dynamite.

KA: Jodie, you said writing the songs. Did anybody else get something out of it?

John: The buffet was shite.

Jodie: I didn't get that much.

David: Singing the songs. I liked singing the songs the best. It brings back all the memories.

KA: Okay, one final question guys. Let's say Carole is going to come back in and says, "We're going to do the project again. What changes do we need to make?"

David: None. Not really. It was good the way it was.

Jodie: Not a big group. We just need about five or six guys.

KA: Okay. Do you think the group was too big?

Jodie: No, it was perfect.

KA: So that's the only change? Just make sure that the group doesn't get too big?

Jodie: Aye.

KA: Okay, unless you guys have anything else to say about the project, that's all my questions. Okay, thank you.

NYCoS at Polmont
Interview with David (Post)
8 July 2010

Interviewer & Transcriber: Kirstin Anderson

KA: It's the 8th of July, we're still in Polmont and we're with David. So, David, was the project what you expected?

David: It was half and half like. I thought it was going to be a bit embarrassing and that but it turns out it was actually all right and that.

KA: How was it all right?

David: I looked forward to going every week just to sing and that. Mixing in the group. I just thought it was quite enjoyable.

KA: And had you done any singing before?

David: I used to sing all the time. I like to listen to the 60's, the 70's, just a mix of music. When I was sitting in my cell and I heard about the project that's when I signed up for it. Know what I mean?

KA: Yeah. And how was the project similar to or different to arts projects that you may have done in school?

David: Cause you're in the jail you, obviously, don't usually get stuff like that. I thoroughly enjoyed it cause (gets embarrassed and covers his mouth)

KA: You're fine. Do you think people enjoy it more in prison because they don't get the opportunity to do it as much? Is that what you're saying?

David: Aye, aye.

KA: Had you done any projects like this in school?

David: Didn't do stuff like that. At school you learn how to play keyboard, guitar and stuff. Just like that Ruari's class.

KA: Okay.

David: Stuff like that you do in school. When I heard choir I thought you would be singing something like, not like Oasis, I didn't know it was stuff like that. Once it was stuff like that I thought it was enjoyable.

KA: Was this project similar to anything else that you've done in Polmont before?

David: No, I never done anything like that, no.

KA: Okay.

David: I read in, I get my local paper and that, and I read in the paper where you can sing in a group, like 60's and 70's music and go to community centre's and that. I'd probably take part in that, know what I mean?

KA: Yeah.

David: But being stuck in here you're like, I probably won't be doing anything like that for another couple of years. I've got about five, six month left or something like that.

KA: You've got about five or six months left?

David: Mmm hmm, January 8th, so that's about 5 1/2.

KA: That's great. So, what did you get out doing the project?

David: I felt more confident. Mixing in the group and that, it helped my anxiety a bit.

KA: Okay.

David: Cause I get really, really anxious. I thought singing in front of folk makes you feel a lot better, there's some buzz in it.

KA: Singing in front of people makes you feel better?

David: Aye.

KA: It was a great performance.

David: Aye.

KA: It looked like you guys were having fun. So, did you like working in the group?

David: I felt pure relaxed and that. Singing makes you feel relaxed, gets rid of your stress. Know what I mean?

KA: Yeah, definitely, did it make you feel more relaxed just when you were singing or did it help you when you were back in your cell?

David: When I came back in I felt like my head was pure clear. I wasn't thinking about as much stuff.

KA: Mmm hmm.

David: Always concentrating on the choir all the time. Just thinking about the boys and that. Just getting a laugh and that.

KA: Yeah.

David: I'll get a CD and I'll play that and just practice singing.

KA: What did you think about the project leaders?

David: Carole and all them. They were all right. Just nice people to speak to and that.

KA: Did you like they way they led the sessions?

David: Mmm hmm. You feel like you could talk to them, all right. Plus they were good with coming up with stuff, songs and that.

KA: Yeah, because you guys wrote three of your own songs. And had you ever written your own song before?

David: I wrote my own stories. I write my own stories but I'd never done something like that before.

KA: Yeah, that's cool.

David: I would write my own songs but it's a bit harder, ain't it?

KA: Yeah.

David: Cause you need stuff that needs to rhyme, does you no?

KA: Yeah. And it's easier to write when you have something like a guitar to play the melody or the chords. Do you think that arts projects are meaningful to have in prisons?

David: I think there should be more stuff like that for folk. I think it will stop reoffending cause it would give folk stuff to do instead of drinking and that.

KA: Okay.

David: It shows you there's another side to life, know what I mean? Then just drinking and taking drugs and that.

KA: It shows you that there's other stuff that you could be doing maybe?

David: Mmm hmm. I just didnae know, outside I just drunk and that all the time. When I came in here and took part in that it showed me another way, know what I mean?

KA: Mmm hmm.

David: Like I could have taken part in something else. I just wasn't thinking straight outside. I was just getting into trouble and that.

KA: You said earlier that you're going to be released in about eight months or so. Do you think you'll try to find a community choir or something? Cause I get the feeling that you really enjoy singing.

David: I'll be up at the gardens. I still got years.

KA: Oh, so you're getting out of Polmont.

David: I'm doing the longest in here. Not in the jail, but in this thing we're doing.

KA: Oh, I see.

David: I'm putting in an appeal for my conviction so hopefully that gets dropped. If that gets dropped then I get out sooner.

KA: Okay, so you think that arts projects are meaningful to have and there should be more?

David: Obviously folk will take part in the inside but when they go out they will go just back to square one again and they'll get in trouble, drink and take drugs and that. But, I would want to get involved in something like that if I was back out. Just hopefully this appeal goes through.

KA: Yeah. What about the project was especially useful or meaningful to you?

David: Um...trying to think.

KA: Take your time.

David: Singing the songs, that's what I got out of it. I liked singing the songs the best. Most of the songs we sung brings back good memories of when I was a wee boy and that.

KA: Mmm hmm.

David: All the happy times it brings back. It takes away all the bad times and the pain and that.

KA: Okay. Just a couple more questions. Would you recommend a project like this to other people in the jail?

David: It was recommended to them but a lot of people didnae want to take part because they thought it was pure embarrassing singing in front of folk. A lot of folk think it was just daft. People were slagging folk that were singing. I just think it's enjoyable. I just looked forward to it all the time. It's better singing then just sitting in your cell thinking about stuff.

KA: Do you think that you'll continue to take part in education even though the project is over?

David: I'm in education. I was in Drama but that ones away to Shotts so I'm not in that. I've put down for short stories and the reading group and that. That music class, I put my name down for that. My names still on the list.

KA: Okay.

David: It's been on the list for months.

KA: And so, the scenario we talked about earlier, let's say that Carole comes back and says, "We're going to keep this going. What are some changes we should make to the project?"

David: The changes to the project, I think they should make it a band. Get about three or four folk and get them to sing. I don't know, anything. Give us something to take part in and look forward to cause a lot of the boys are looking forward to hearing something then sitting in their cells and that.

KA: Okay, so making it a band. Keeping the singing element.

David: The singing would probably get better, you know, with just practicing all the time and when you get out start a band.

KA: Mmm hmm.

David: I would do that. Definitely.

KA: Yeah. I wonder if you could find somebody here to play music with you.

David: I know somebody who can play the guitar. Just somebody that can play the guitar and maybe the drums.

KA: Do you play the guitar at all?

David: I'm trying to learn how to play the guitar but there's a boy I know, he can play the guitar. You met him the last time.

KA: I remember he was in the group last time. Okay, well unless there's anything else that you'd like to say about the project or say about singing

David: Do you think they'll be another project happening? I probably won't be here.

KA: I really hope so. Even if you're somewhere else, we're trying to show that it's important to have these kinds of projects in prisons. Where would you be going? Shotts?

David: Shotts. If I don't go to Shotts I go to Addiewell.

KA: Yeah.

David: Do you know where that is?

KA: Yeah. I've been there.

David: Have you, aye?

KA: They have a good music program.

David: When were you up at Addiewell?

KA: I didn't teach there. I just went to visit. Or, was it Kilmarnock?

David: Addiewell's the new one up in Livingston.

KA: Maybe it was Kilmarnock I went to. They have a good music program.

David: You sing, don't you?

KA: Mmm hmm.

David: What kind of songs do you sing?

KA: Um, everything.

David: What's your favorite music?

KA: Here, I'm going to turn this off and then we can talk about it, just cause I'm running out of battery.

David: (laughs)

D.8 Pre-Project Interview for Learning Centre Staff, Arts

Practitioners and SPS Staff

Inspiring Change – Evaluation
Tuesday 12 January 2010

1. Details

Project title:

Project start/end dates:

Organisations Involved:

Names/roles of people filling out form:

Project summary:

2. Aims

1. What are your primary aims/goals for this project?

Arts Organisation (AO):

Prison (P):

Education Contractor (EC):

2. How do you think the planned activities will achieve those aims?

(AO):

(P):

(EC):

3. How many practitioners/employees are involved in this project? What are their roles?

AO):

(P):

(EC):

4. How many offenders will be involved in the project? How often will they be engaged with the project staff?

(AO):

(P):

(EC):

5. How did you get involved in this project? Why are you personally interested in this project – or why is your organisation interested in this project?

AO):

(P):

(EC):

3. Planning

1. How has the project been planned? What was the process?

(AO):

(P):

(EC):

2. Do you have previous experience of arts projects in prisons? If so, how will that experience influence this project?

(AO):

(P):

(EC):

3. Has it been useful to meet with people from the other organisations during the planning process and application stage? If so, how?

AO):

(P):

(EC):

4. How has this project been received by others in your organisation?

AO):

(P):

(EC):

4. Evaluation

1. How do you think the project should be evaluated? Do you have previous experience of project evaluation and could this influence this project?

(AO):

(P):

(EC):

2. What would the successful project look like?

AO):

(P):

(EC):

3. What do you think might be potential barriers for the project going exactly as planned?

AO):

(P):

(EC):

4. How flexible or fixed is your project?

AO):

(P):

(EC):

5. Do you have any assumptions about the offenders you will be working with? (e.g. potentially aggressive?)

AO):

(P):

(EC):

6. What baseline information do you think it is important to gather about the participants, before the project starts (e.g. previous arts experience?)

(AO):

(P):

(EC):

Would you like to add any final thoughts about the Inspire project?

D.9 Post-Project Interview for Learning Centre Staff and Arts

Practitioners

Inspiring Change – Evaluation
Closing Interview/Questionnaire
Date _____
Interviewer _____

1. Details

Project title:

Project start/end dates:

Organisations Involved:

Names/roles of people filling out form:

Names/roles of all project leaders, tutors and/or volunteers that assisted in the running of the project:

How many offenders originally signed up for this project?

How many offenders and tutors completed the entire project, from beginning to end?

Did any participants join the project once it had already begun?

Do you know of any reasons participants may have dropped out of the project, or joined the project late?

2. Project Reflections

1. Was your experience of the project what you originally expected?
2. What were the best parts of the project, for you?
3. What were the worst parts of the project, for you?
4. How did the prisoners respond to the project? Did they all respond in the same way, or were there differences between individuals?
5. Did any of the participants show any particular talent for, or love for the art form you were working with?

6. How did the final performance/art work go? Was it what you were expecting?
7. How did you feel about the project ending?
8. How do you think the participants felt about the project ending?
9. Did you notice any changes in any of the participants, during the course of the project?
10. Did you learn anything from the project?
11. Would you run the project in the same way next time, or would you make any changes, based on this experience?

3. Aims

1. You listed the following (see below) as your primary aims/goals for this project. Please give some examples of what you did to try to meet these goals.
2. Did you describe your primary aims/goals to the participants? If yes, how?
3. Did you meet all of your aims and goals, or just some of them, or none of them? Please give examples.
4. Were there any aims/goals that you didn't meet, or only partially met? Please give examples.
5. Did all your aims/goals remain the same throughout the project, or did they change at all? If so, why did they change?
6. How was this project similar or different to other projects you have run? Please be as detailed as you can.

4. Organisations

1. How do other people within your own arts organization feel about this project? Have you discussed it with them? Have they made any specific comments?
2. How much did you interact with the Education Staff at the prison during this project? What was your experience of this interaction?
3. How much did you interact with the Prison Officers during this project? What was your experience of this interaction?

4. How much did you interact with the Research Team during this project? What was your experience of this interaction?
5. Overall, please describe what worked well in terms of your interaction with the other organisations, and what didn't work well. .

5. Planning

1. Do you think your art project was well planned, or were there any planning weaknesses?
2. Do you think that, overall, the entire INSPIRE project was well planned?
3. What exactly might you change about the planning for any future projects?
4. Will this experience of working with an outside arts organization/within a prison influence your future work?
5. Was it useful to meet with people from the other organisations during the planning process and application stage of the INSPIRE project? If so, how? Could this be improved next time?
6. What advice would you give to someone planning a project like this?

6. Activities Forms

1. Did you complete the activities forms after every session, or did you sometimes wait until a few days later?
2. Did you fill out the activities forms quickly and briefly, or were you quite detailed?
3. Did you find the activities forms useful? If yes, in what way?
4. Would you use the activities forms again? Why? Would you use any other kind of system?

7. Conclusions

1. Please describe your experience of being part of the overall INSPIRE project.
2. Would you do it again? Was it worth it?
3. Please feel free to add any remaining thoughts you may have.

Appendix E

Written Permission to Use Adapted Excerpts of Published Material in Thesis from Intellect Ltd.



Kirstin Anderson <cricketkin@gmail.com>

Permission to use adapted material for thesis submission

2 messages

Kirstin Anderson <cricketkin@gmail.com>
To: masoud@intellectbooks.com

Fri, Aug 19, 2011 at 12:07 PM

Dear Mr. Yazdani,

I am completing a doctoral dissertation at The University of Edinburgh titled "Music Education and Experience in Scottish Prisons." I would like permission to reprint in my dissertation adapted excerpts from the following:

Anderson, K. and Overy, K. (2010) Engaging Scottish young offenders in education through music and art. *International Journal of Community Music*, 3(1): 47-64.

Can you please tell me whom I should contact by letter to seek permission?

Many thanks,
Kirstin Anderson

Masoud Yazdani <masoud@intellectbooks.com>
To: Kirstin Anderson <cricketkin@gmail.com>

Mon, Aug 22, 2011 at 8:16 AM

Kirstin

Permission granted subject to use only for the inclusion in the dissertation and acknowledgement of source. Please use this email as the evidence.

Good luck with your PhD.

Masoud Yazdani
MD, Intellect Ltd
[Quoted text hidden]
[Quoted text hidden]

Appendix F

Tuesday Mornings: Recorded Songs by the Music Group at the End of the HM YOI Polmont Study